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# BOSTON MUSEUM SCHOOL







BOSTON  
MUSEUM SCHOOL

1944-1945

A Department of the Museum of Fine Arts

The 1944-1945 catalogue of the School has been reduced in format, text, and illustrations, to co-operate with the federal authorities in the conservation of paper.

SCHOOL OF THE MUSEUM OF FINE ARTS

465 HUNTINGTON AVENUE BOSTON, MASSACHUSETTS

Telephone Ken. 5866

DRAWING      PAINTING      SCULPTURE  
JEWELRY      SILVERSMITHING      COMMERCIAL ART  
GRAPHIC ARTS      CERAMICS

RUSSELL T. SMITH, *Head of the School.*

MRS. A. F. GIBSON, *Manager.*



## ANNOUNCEMENT OF DAY AND EVENING CLASSES

1944-1945

THE School of the Museum of Fine Arts was founded in 1876 as a department of the Museum, to provide instruction in the Fine Arts. Through sixty-eight years in excellent quarters close to the Museum collection, it has broadened the outlook of its students. In the spring of 1944 its well equipped fireproof building of twenty-four studios and other facilities, accommodating more than three hundred, was turned over to the United States Navy to be used as a dispensary for the duration of the war. The School, its equipment and library unexcelled for the teaching of Art, was moved to new quarters within the Museum structure. During a full year of negotiation and discussion, ideal space was remodeled for the particular needs of each department of the Day and Evening classes.

The Museum is located on Boston's beautiful Fenway within easy reach of the music, theater, and university centers of Boston and Cambridge, while two blocks away are the Isabella Stewart Gardner Museum and Simmons College. The faculty of the School is composed of artists of the highest standard, carefully selected to offer a balanced and stimulating four-year program as well as individual courses in technique.

The School offers courses in Drawing, Painting, Graphic Arts (etching, lithography, wood-block), Sculpture, Jewelry, Silversmithing, Commercial Art, Ceramics, and allied subjects Anatomy, Perspective, Design, Mechanical Drawing, and History of Art. The significance of its teaching is proven year by year through the enthusiastic public acclaim of its students and faculty both in National Exhibitions and in the positions for which they are qualified.

## COMMITTEE ON THE SCHOOL

GEORGE HAROLD EDGELL, *Chairman*  
RUSSELL T. SMITH, *Head of the School*  
WILLIAM T. ALDRICH  
ROBERT BALDWIN

T. JEFFERSON COOLIDGE  
WILLIAM EMERSON  
EDWARD WALDO FORBES  
EDWARD JACKSON HOLMES

## VISITORS

WILLIAM EMERSON, *Chairman*  
WILLIAM T. ALDRICH  
J. TEMPLEMAN COOLIDGE  
GEORGE HAROLD EDGELL  
MISS GERTRUDE FISKE

EDWARD JACKSON HOLMES  
MISS LOIS LILLEY HOWE  
WILLIAM JAMES  
MISS KATHARINE W. LANE  
MISS AMELIA PEABODY

## FACULTY

RUSSELL T. SMITH, *Head*

PAINTING, FRESCO  
KARL ZERBE

DRAWING, GRAPHIC ARTS  
TURE BENGTZ

COMMERCIAL ART  
RUSSELL T. SMITH

CERAMICS  
NORMAN E. ARSENAULT

ANATOMY  
TURE BENGTZ

SCULPTURE  
FREDERICK W. ALLEN  
ELIZABETH MACLEAN SMITH

DESIGN  
RUSSELL T. SMITH

JEWELRY AND SILVER-  
SMITHING  
JOSEPH L. SHARROCK

PERSPECTIVE  
RUSSELL T. SMITH

HISTORY OF ART  
RUSSELL T. SMITH

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EVENING DRAWING  
WILLIAM ABBOTT CHEEVER

EVENING GRAPHIC ARTS  
TURE BENGTZ



## GENERAL SUMMARY

Classes are held in the Museum Building from 9 A.M. to 5 P.M. daily, from 9 A.M. to 12 N. on Saturday, and 6 P.M. to 9 P.M. Tuesday and Thursday evenings. The Day School consists of a four-year course carefully planned to produce artists of professional level. It also admits to single courses or special programs qualified students whom the faculty considers can benefit by its instruction.

## ADMISSION

New Students may enter the School at the beginning of each term, in September, in January, and in April. Lecture and First Year courses run throughout the year. January and April registrants must be accepted for admission to these classes by the instructor in charge. Students may enter studio and advanced programs without loss of time upon acceptance by the Head of the School and the Department Head. For admission to advanced programs previous work must be submitted and schedules must be accepted before entering. The School offers a regular course of instruction leading to a diploma at the end of four years of study, or single courses in specific fields leading to a certificate upon the satisfactory completion of the prescribed work. No student is eligible unless he is at least sixteen years of age and has completed a high school education or the equivalent.

## DIPLOMAS AND CERTIFICATES

Diplomas are awarded to those students who have completed to the satisfaction of the faculty four years of regular work at the School. Certificates are given upon request to students who have completed to the satisfaction of the faculty one or more courses in a special selected field but who are not eligible for the School diploma.

## DAY SCHOOL

### REGULAR COURSES OF INSTRUCTION.

#### FIRST YEAR PROGRAM

DRAWING  
PAINTING  
SCULPTURE  
METAL (limited to 15) } one only  
CERAMICS  
DESIGN  
ANATOMY  
PERSPECTIVE  
HISTORY OF ART

#### SECOND, THIRD AND FOURTH YEAR PROGRAM

Major subject  
DRAWING  
TECHNICAL STUDY  
DESIGN  
HISTORY OF ART

#### Possible major subjects

PAINTING, SCULPTURE, JEWELRY,  
SILVERSMITHING, GRAPHIC ARTS,  
CERAMICS, COMMERCIAL ART

### FIRST YEAR PROGRAM

To give the student the opportunity to select the technique which best expresses his interests, the first year program covers all the departments of the School. Each entering student is advised to follow this program unless after discussion with the Head of the School and the Department, he shows that he has already found the field best suited to him. This does not apply to students electing a limited course of first year subjects.

### ADVANCED PROGRAMS

In the second year the student has the opportunity to elect a major subject from the above group and may follow the prescribed course for that subject for a term. At the end of each term students receiving a grade of C or better may elect to continue or to change to another subject. Students not receiving the required grade are advised to elect a second subject after discussion with the Head of the School. In each case the selection of the major subject determines the amount of time devoted to Drawing and Technical Study. Mechanical Drawing may be taken as part drawing credit in the second year.

In the third and fourth years, the student follows the prescribed course of the major subject selected provided he has received in it a grade of C or better in the second year. New students entering ad-



vanced programs must present previous work of equal standard in all subjects of course.

Students desiring special programs must present them in writing and they must be accepted by the faculty before entering.

## SPECIAL STUDENTS

Students wishing to select single courses or programs which do not follow the regular course of instruction or its equivalent may do so following the presentation of such programs and their acceptance by the faculty. Special students may receive upon request a certificate of recognition of work satisfactorily completed. Special students are not accepted on School scholarships and are not eligible for travelling scholarships.

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## EVENING CLASSES

Evening classes are held in Life Drawing and Graphic Arts on Tuesday and Thursday evenings from 6 to 9 P.M. The year is divided into two terms of twelve weeks each. Students may register weekdays except Monday by calling at the School office between the hours of 9 to 5, and 9 to 12 on Saturdays, or at the evening entrance at the time of class. Enrollment is limited as to space. Day students are entitled to all the privileges of the evening school upon acceptance of the instructor in charge. See "Tuition" for fees.

## CROQUIS

A Croquis (quick sketching) class from models is held on Saturday morning from 9 to 11 throughout the year. The Public will be admitted by ticket for fifteen lessons, nonconsecutive if desired. Tickets are nontransferable. Criticisms will be given by faculty in rotation. Day students have the privilege of attending at will. All students enrolled in this class have the privilege of attending occasional Saturday gallery lectures. See "Tuition" for fees.

## EXHIBITIONS

From time to time throughout the year exhibitions and discussion groups are held in the School galleries of the Museum. Outstanding

artists of national and international reputation are presented. A student exhibition committee representing all departments of the School assists the faculty in selection.

Student work will be exhibited at the School for a period of two weeks at the end of the School year. The School reserves the right to retain and reproduce examples from the work of each student. Except in special cases, all work will be returned at the end of five years.

### TUITION SCHOLARSHIPS

The income from more than \$250,000 is used annually to assist students with recognized ability to continue their art education at the School. The majority of these scholarships are awarded at the close of each year for the following year to students who have shown outstanding promise in the various departments. New students must show exceptional promise to receive a scholarship in the entering year. In May of each year a scholarship competition is held at the School and at major centers throughout the United States for the selection of a limited number of first year students. For further information write to the Scholarship Committee of the School.

### TRAVELLING SCHOLARSHIPS

The income from more than \$150,000 in the Paige, Whitin, Sturdivant, Hunt, Cummings, Joslin, and Morse funds is available for travelling scholarships to advanced students of outstanding merit who have completed a minimum of two full years in the Museum School. These scholarships, due to the present world conflict, will not be awarded until such time as the faculty deems that circumstances are more opportune. All students who have been in the school since awards were last made will be considered when the scholarships are continued.

### PRIZES

Prizes and awards are given annually in all departments. Special Prizes are given in the Boit summer competition to the students presenting the most outstanding summer work done without criticism. These awards are made during the first week of the fall term.



## REGISTRATION

Students may apply for admission in writing at any time, or in person at the School after September 5.

Students returning to the School are requested to register not later than September 26.

## TUITION

Registration fee . . . . .	\$10.00
First Term, 12 weeks . . . . .	125.00
Second Term, 12 weeks . . . . .	125.00
Third Term, 9 weeks (For students entering after First Term) . .	100.00

Enrollment for first two Terms entitles students to free tuition in third Term.

## EVENING CLASS TUITION

Registration fee . . . . .	\$ 5.00
One Term, 12 weeks . . . . .	35.00
Two Terms . . . . .	60.00

Saturday morning CROQUIS CLASS, 30 weeks, open to the public. For each 15 lessons which include occasional Saturday gallery lectures, if desired . . . . . \$5.00

All fees are payable in advance each term.

The Museum School will not refund tuition fees for any reason whatsoever. No reductions will be made for late registration. Part-time tuition rates will be given upon request.

## GENERAL INFORMATION

### ATTENDANCE

Classes are in session from 9 A.M. to 5 P.M. daily and from 9 A.M. to 12 N on Saturday for first year students. Monday classes are optional for advanced students. Regularity in attendance is essential.

Unexcused absences are not permitted. Students must report at the School office each day upon entering the Museum.

## DEPARTMENT

The School reserves the right to dismiss any student at any time for any reason that may seem sufficient to the administration.

## LECTURE COURSES

Lectures are open to the public for the regular single course fee.

## LIBRARY

The School library is open to the students every weekday except Monday and Saturday from 9 A.M. to 5 P.M. Books may be taken out overnight. The Museum library is open for study every day except Monday from 9 A.M. to 4 P.M. The School issues cards for special use in the Boston Public Library.

## LOCKERS

Each student will require a coat locker for which there is a charge of \$1.50 for the School year.

## MEALS

Students are served in groups at the Museum Restaurant. Low cost items are included on the regular menu during the School year.

## MATERIALS

Art materials may be bought at the school supply store from 9 A.M. to 9.30 A.M. and from 1.30 P.M. to 2 P.M. except on Monday.

## MESSAGES

Personal messages and telephone calls are placed in students mail boxes. Students will not be called from classrooms except in cases of extreme emergency. Students are not allowed to use department telephones unless permission is granted by the School office.



## RATINGS

Marks are available at the School office in January and June and at no other time. Reports will be mailed to parents of first and second year students at the close of the School year, and to parents of advanced students at that time upon request. Deportment and attendance will be considered in assigning final grades.

## SALE

Work done outside of regular classes will be presented for sale to the public annually. The Student Exhibition Committee, in consultation with the Head of the School, elects its own jury and committees.

## SPECIAL CURRICULA

Students desiring to carry academic courses additionally are requested to consult the Head of the School for schedule adjustments.

## STUDENT HOUSING

The School has no housing facilities under its jurisdiction but is glad to assist in anyway possible in obtaining accommodations for out of town students. The School recommends highly the Boston Students Union, 96 The Fenway and the dormitories of the New England Conservatory of Music, 290 Huntington Avenue both within walking distance of the Museum.

## STUDENT PROPERTY

The School assumes no responsibility for the personal property of students. Students are requested to keep their belongings in lockers supplied for the purpose. Losses should be reported immediately and articles found brought to the School office.

## VISITORS

Students are not permitted to take visitors through the studios during class hours. Anyone wishing to see the School should report at the office.

## CALENDAR 1944-1945

### DAY SCHOOL

- FIRST TERM September 27 to December 20.  
Classes suspended Oct. 12, Nov. 11, Nov. 23.  
Christmas recess December 20 to January 3.
- SECOND TERM January 3 to March 28.  
Classes suspended Feb. 22.  
Spring recess March 28 to April 4.
- THIRD TERM April 4 to June 9.  
Classes suspended April 19, May 30.

### EVENING CLASSES

- FIRST TERM October 3 to December 21.  
Classes of October 12 and Thanksgiving Day  
will meet October 11 and November 29.
- SECOND TERM January 9 to March 29.  
Classes of February 22, will meet February 21.

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1951-1953

# BOSTON MUSEUM SCHOOL

A DEPARTMENT OF THE MUSEUM OF FINE ARTS









1951 - 1953



# BOSTON MUSEUM SCHOOL

SCHOOL OF THE MUSEUM OF FINE ARTS

230 THE FENWAY

BOSTON 15, MASSACHUSETTS

*Telephone KE nmore 6-5866*

Drawing • Graphic Arts • Painting • Sculpture  
Ceramics • Jewelry • Silversmithing • Commercial Art

*Established 1876 as a non-profit organization*



# BOSTON MUSEUM SCHOOL

THE OPPORTUNITIES available to the well-trained artist or craftsman of today are far beyond anything ever imagined a few years ago. There is a constantly increasing demand from industry, business and the professions for young men and women with artistic skill and ability. Financial independence, public recognition and the intense personal satisfaction arising from the productive use of creative talent await those who have the proper training and background.

The full realization of such opportunities, however, is still dependent upon thorough preparation, the mastery of a variety of techniques and the development of individual competency. Competition among aspirants is keen, and quite naturally employers are searching the schools only for those who are best fitted to fill highly specialized positions. For that reason alone, students and their parents are urged to be extremely selective in their choice of a school. There is no gainsaying the fact that an investment in an art career calls for the expenditure of considerable time, money and effort, and many factors should be studied before a decision is reached.

For seventy-five years the Boston Museum School has been recognized for its high standards and record of accomplishment. It is a Department of the Boston Museum of Fine Arts — an internationally known institution — and much of its work is done within the Museum building itself. The unusual privilege for constant study of works of art afforded by this connection has always been an important factor in Museum School instruction. Nearby is the Isabella Stewart Gardner Museum and within easy reach are the music, theater, and university centers of Boston and Cambridge. Joint programs have been worked out with Tufts College, Simmons College, Massachusetts Institute of Technology, and Boston University knitting closer than ever before the cultural possibilities of the area. The School has also enjoyed the cooperation of and contact with the Berkshire Music Festival of the Boston Symphony Orchestra.

In recent years the Museum School has pioneered in the development of teachers of art in order to prepare students for success in that lucrative and rewarding field. The position calls for a nice balance of artistic and scholastic ability, and far more requests for such teachers are received by the school than it is able to fill. In order to meet this demand, Tufts College and the Museum School are offering a combined course leading to the degree of Bachelor of Science in Education. It is the only course of its kind offered in any New England school.

Whether a student possesses considerable artistic talent or is not sure that he has any at all, his application will be given the same consideration. It is the school's charge to serve beginner and experienced alike and to inspire each to attain the highest level of artistic achievement.



# COMMITTEE ON THE SCHOOL

GEORGE HAROLD EDGELL, *Chairman*  
RUSSELL T. SMITH, *Head of the School*  
WILLIAM T. ALDRICH  
WILLIAM G. RUSSELL ALLEN

ROBERT BALDWIN  
T. JEFFERSON COOLIDGE  
WILLIAM EMERSON  
RALPH LOWELL

## VISITORS

WILLIAM EMERSON, *Chairman*  
WILLIAM T. ALDRICH  
GEORGE HAROLD EDGELL  
MISS GERTRUDE FISKE

MISS LOIS LILLEY HOWE  
WILLIAM JAMES  
MRS. F. CARRINGTON WEEMS  
MISS AMELIA PEABODY

## FACULTY

RUSSELL T. SMITH, *Head*  
MRS. A. F. GIBSON, *Manager and Registrar*

### DEPARTMENT OF PAINTING, FRESCO

KARL ZERBE, *Dept. Head*  
DAVID ARONSON  
ERNST HALBERSTADT  
ARTHUR POLONSKY  
JOSEPH ABLOW, *Asst.*  
JOSEPH GROPPER, *Asst.*  
HESTER DIGNAN, *Asst.*

### DEPARTMENT OF DRAWING, GRAPHIC ARTS

TURE BENG TZ, *Dept. Head*  
MISS SUZANNE CHAPMAN  
WM. ABBOTT CHEEVER  
KING M. COFFIN  
RICHARD BARTLETT, *Asst.*  
MRS. SHIRLEY T. HADLEY, *Asst.*  
JOSEPH HODGSON, *Asst.*

Anatomy: TURE BENG TZ  
KING M. COFFIN

History of Art: RUSSELL T. SMITH  
JOSEPH HODGSON  
JOSEPH VANWEST, *Asst.*

Perspective: KING M. COFFIN  
JOSEPH HODGSON  
LEONARD PRESTON

### DEPARTMENT OF COMMERCIAL ART, DESIGN

RUSSELL T. SMITH, *Dept. Head*  
MISS ELEANOR BARRY  
MISS MARGARET EVANS  
EDWARD A. KARR  
GEORGE F. KELLEY  
BRET D. MONTAGUE  
BEN NASON  
ROBERT POTTER  
LEONARD PRESTON  
LEO PRINCE

### DEPARTMENT OF SCULPTURE

FREDERICK W. ALLEN, *Dept. Head*  
JEAN DE MARCO  
ERNEST E. MORENON  
MISS ELIZABETH MACLEAN SMITH  
RENO PISANO, *Asst.*

### DEPARTMENT OF CERAMICS

NORMAN E. ARSENAULT, *Dept. Head*

### DEPARTMENT OF JEWELRY & SILVERSMITHING

JOSEPH L. SHARROCK, *Dept. Head*  
MRS. HAZEL BROWN, *Asst.*  
JOHN F. DAVIS, JR., *Asst.*

## EVENING CLASSES

Drawing: TURE BENG TZ  
WM. ABBOTT CHEEVER  
KING M. COFFIN

Sculpture: ERNEST E. MORENON

Ceramics: NORMAN E. ARSENAULT  
PAUL D. BELLARDO, *Asst.*

Foundation Design: LEO PRINCE

History of Art: JOSEPH HODGSON

Graphic Arts: TURE BENG TZ  
RICHARD BARTLETT, *Asst.*

Interior Design: BRET D. MONTAGUE

Anatomy: MICHAEL TULYSEWSKI

Perspective: LEONARD PRESTON

Watercolor: KING M. COFFIN



**T**HE SCHOOL conducts both day and evening classes in its own building on the Fenway and in special studios in the Museum. The School offers Diploma Courses, Certificate Courses, and Teacher Training Degree Courses in all its departments. Veterans who are eligible for educational benefits under Public Law 346 (Serviceman's Readjustment Act of 1944) or under Public Law 16 (Vocational Rehabilitation Program) may enter any one of the programs subject to limitations required by the Veterans Administration.

Students may apply for admission in writing or in person at any time. For admission in the fall term, all students must submit examples of previous work at examining periods and must be accepted before entering. Examining periods will be held during the third week of September, November, January, March, May and July. No student is eligible unless he is at least sixteen years of age, and has completed a high school education or the equivalent. Veterans may receive credit for maturity, years of service, or experience in lieu of high school education. In special cases, students may enter the School at the beginning of each term, in September, in January, or in April upon acceptance by the Head of the School and the Department Head, but full qualification is essential.

No student will be accepted in the Teacher Training Course until he has completed one full year or the equivalent in the School.

## COURSES OF INSTRUCTION

School is open from 9 A. M. to 5 P. M. daily and from 9 A. M. to 12 noon on Saturday. Evening school meets from 6:30 P. M. to 9:30 P. M.

**DIPLOMA COURSE**—The regular four-year diploma course may be taken in any one of the Departments of the School. It consists of the regular first-year program as listed under First Year Course. In the second year, the student has the opportunity to elect a major subject from one of the six departments and may follow the prescribed course of that department for a term. At the end of each term of the second year, students receiving a grade of C or better may elect to continue or to change to another major subject. Students not receiving the required grade are advised to elect a second major subject after discussion with the Head of the School. Also see elective courses.

In the third and fourth years, the student follows the prescribed course of the selected major subject provided he has received a grade of C or better in the previous year. New students entering advanced programs must present work of equal standard in all subjects of the course.

**FIFTH YEAR COURSES**—A limited number of fifth-year students are accepted. These students, who have successfully completed all the required courses of the major or the equivalent, are permitted to select individual problems unrelated to the courses of the School, under the supervision and direction of the Head of their respective departments. Free access is given to any courses in the School. As far as possible private studios and private facilities are allotted.

**CERTIFICATE COURSES**—Special students wishing to select programs which do not follow the regular curriculum may do so following the presentation of such programs and their acceptance by the faculty. Students may receive upon request a certificate for work satisfactorily completed. Special students will be accepted only to the capacity of the School.

**TEACHER TRAINING DEGREE COURSE**—Through an affiliation with Tufts College, the School offers a course in Teacher Training leading to the degree of B. S. in Ed. awarded jointly by the two institutions. The curriculum of the course requires three years of the School's regular four-year course with an average of B or better in the second and third years, or four years with an average of C, but the student must have passed two years in a specific major subject. If a student is receiving an average of B or better and wishes to take a fourth year at the School before going to Tufts, he may obtain a diploma from the school and a degree from Tufts College after the completion of the course. A course of six credits in Practice Teaching is also required by the School. In addition, students will take forty-eight credits at Tufts College in the following subjects:

English (6 credits); English Literature (6 credits); Introductory Psychology (3 credits); Educational Psychology (3 credits); Introduction to Education (3 credits). Electives in Education (12 credits). Suggested electives: Secondary Education (3 credits); Methods of Teaching (3 credits).

Social Sciences (6 credits) to be taken in one of the following subjects: Economics, Sociology, Government, Philosophy, Religion.

Electives outside of Education Electives (9 credits). These courses may be selected at the discretion of the student.



The work at Tufts College may be taken during either summer or winter sessions. No student may enter the final semester of the course unless all school credits are complete. Freshman English and Psychology may be taken during the second and third years of the School if desired.

**EVENING SCHOOL**—Evening classes are held in Life Drawing, Graphic Arts, Watercolor, Sculpture, Ceramics, Interior Design, Foundation Design, Anatomy and Perspective. Upon satisfactory completion of any course credit will be given toward a diploma or toward a certificate in the evening school. Having completed elementary work or the equivalent, students will be accepted for advanced work. Courses of study and credits will be arranged. Students may apply for admission by calling at the School office between the hours of 9:00 A.M. to 4:30 P.M., except Saturdays. For full details see Evening School Folder.

**SUMMER SCHOOL**—Students accepted for the Teacher Training Degree Course may enroll for courses in the summer session at Tufts College if desired.

From time to time summer courses in Drawing, Graphic Arts, Painting, and Sculpture are offered by the School. In recent years such courses have been held at Tanglewood in the Berkshires in conjunction with the Boston Symphony Orchestra Music Festival. For further information request Summer Session Folder.



# FIRST YEAR COURSE

An introduction for all departments in the regular four year course. To give the student the opportunity to select the technique which best expresses his interests, the first year program covers all departments of the School. Each entering student is advised to follow this program unless, after discussion with the Head of the School, he shows that he has already completed the work of this course.

**DRAWING I** Elementary drawing from the standpoint of structure, line, form, texture and third dimension using still-life and life models. A pointed medium is desired for accuracy. Quick drawings are required as preparation for the second year imaginative work. In addition an introduction is given to all phases of the processes of etching and lithography including the final printing.

**PAINTING I.** A course in three stages to acquaint the student with the problems of painting: 1. Experiment with color and texture in two-dimensional plane. 2. Basic form in imaginary space. Study of modeling form with value, color and texture. 3. Representation of basic forms in given space.

**SCULPTURE I.** An introduction to three dimensional design, stressing mass and texture and using chiefly abstract forms.

**METAL I.** The study of the malleability, surface textures, cutting and forming of metals in the making of fine rings, pins and earrings. Use of gems with the fabrication of silver.

**CERAMICS I.** An elementary course to effect an orientation to ceramics and to develop an understanding of the media by which it is produced.

**DESIGN I.** The course aims at an understanding of fundamental principles with freedom from derivative influences. Line, tone, color and texture problems develop creative power through a fusion of knowledge, feeling, and skill. Work advances from simple non-objective arrangements to the expression of concrete ideas and organization by plastic means.

**ANATOMY I.** A course which makes the student aware of the anatomical structure of the human body. Separate studies of bones and muscles are developed and combined in a figure in motion. Skeletal and muscular figures are drawn from memory. Lecture and demonstration.

**PERSPECTIVE I.** Drawing in true perspective of exterior and interior designs, gradually breaking down architectural perspective to the painter's viewpoint.

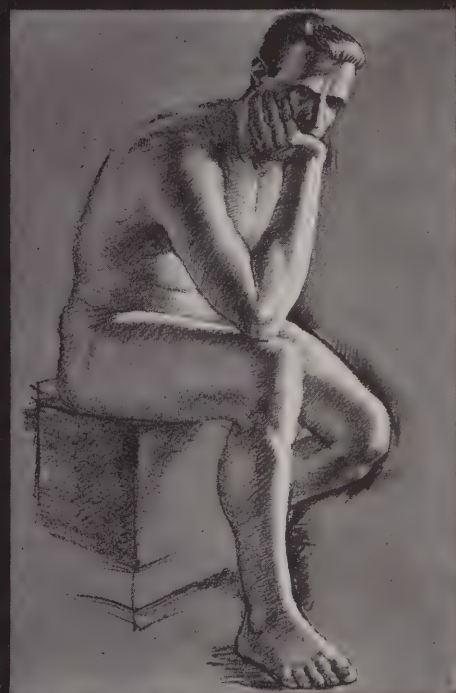
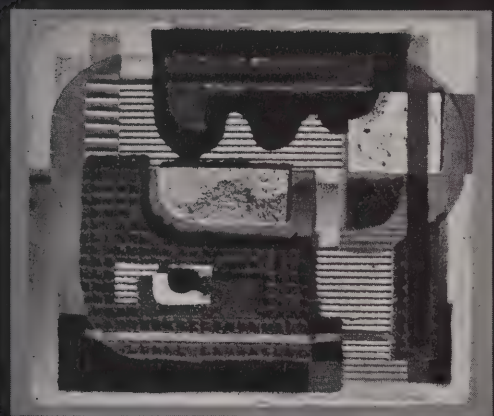
**HISTORY OF ART I.** Fundamental design and content studied through illustrated lectures and trips through museums. Notebooks and quick design sketches are required.



## *1st Year Program*

Drawing I	Design I
Painting I	Anatomy I
Sculpture I	Perspective I
Metal I (optional)	History of Art I
Ceramics I (optional)	







# PAINTING

In the painting department the fundamentals of drawing and painting are considered essential. In second year, stress is placed equally on life drawing and still life and portrait painting. In addition originality and individual expression are developed through design. Experimentation is fostered through elementary technical study. Upon completion of the second year the student gradually expands his painting knowledge while reducing his hours in the drawing studio. A free choice of media, subject matter and expression develops the individual approach. Advanced painting stresses portrait, figure, costume, and landscape on the professional level. Mural techniques are offered with emphasis on true fresco. Actual wall areas in the School are assigned. The total processes of constructing the plaster wall, preparation of materials, the design, cartoon, and final painting are handled as actual problems by the student.



**PAINTING II.** Representation of various actual textures. Free painting from still life using experience gained in Painting I. Portrait and costume with stress on draftsmanship.

**TECHNICAL II.** Lectures, demonstrations and seminars on painting techniques, watercolor, gouache, fresco and oil with emphasis on grounds, tempera techniques, and oil glazes.

**PAINTING III.** Painting from life models with emphasis on structure, form and space. Experimentation is made in various media.

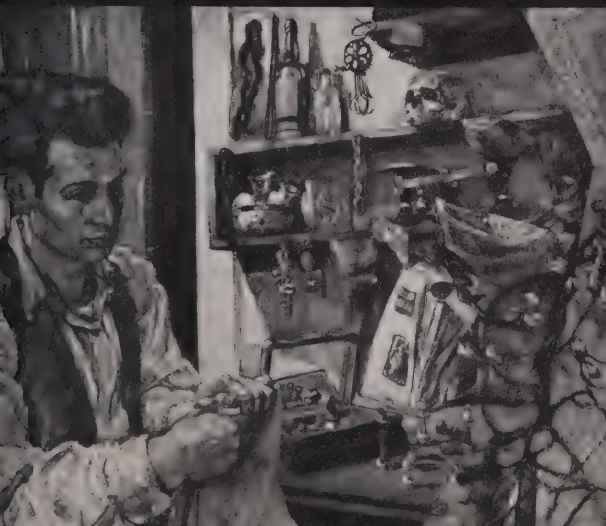
**TECHNICAL III.** Study of techniques of old masters of the early Italian and Flemish schools. Paintings are re-created.

**PAINTING IV.** Painting from life and portrait. Color and relation of color to space are emphasized. Free creative painting under supervision of the Instructor. Advanced study of texture and form.

**TECHNICAL IV.** Advanced study of techniques of previous year. Additional work in techniques of Titian, El Greco, Rubens, and Rembrandt. A special study is made of the technique of encaustic painting and polymer tempera.

*2nd, 3rd, and 4th  
Year Programs*

Painting  
Drawing  
Technical Study  
Design  
History of Art





# SCULPTURE

The Sculpture Department deals with design and form in three dimensions. Figure and portrait are studied in clay as training in fundamentals. This knowledge, expanded to include animal and abstract forms, is applied in composition, a subject which comprises a major part of the work after the first year. Students in Technical class render these designs in various final media both old and new. Carving by the direct method in wood or stone is a special feature of the department.

**SCULPTURE II.** Clay modeling in figure and portrait from life to train the student in the basic principles of mass movement, balance, and proportion. In composition, simplicity and unity are stressed.

**TECHNICAL II.** Problems in three dimensions studying different volumes and geometric patterns as the approach to carving. Introduction to casting in waste and piece moulds and to ceramic sculpture.

**SCULPTURE III.** Advanced study of portrait and figure from life for the better understanding of plastic and sculptural form. Design and execution of creative compositions.



**TECHNICAL III.** Original sketches translated into stone or wood at same scale. Tempering and forging of tools. Enlarging and reducing from model to finished medium. A study of cement casting and polishing and of ceramic building, glazing, and slip-casting.

**SCULPTURE IV.** The development of original compositions—modeled or carved—with occasional refresher work from life.

**TECHNICAL IV.** Advanced problems in technical sculpture including direct carving, metal casting, plastics, and ceramics.

*2nd, 3rd, and 4th  
Year Programs*  
Sculpture  
Drawing  
Technical Study  
Design  
History of Art





# DRAWING

Drawing is considered the basic language of all departments and is included in all four years of the regular courses. Its approach is varied to fulfill the need of each department. It is a primary course in painting, commercial art, and graphic arts; while in sculpture, ceramics, and jewelry and silversmithing, it is secondary, stressing movement in space, technical expression, or technical rendering as the case may be. A knowledge of mechanical drawing is required for commercial art, ceramics, and jewelry and silversmithing. The desire of the departments of drawing and graphic arts is to develop the study of memory drawing, creative drawing without models, in all Primary courses.

**DRAWING II.** Drawing from life models in any medium. Various subjects are assigned once a month to be drawn from memory in the classroom as training for quick observation and mental retention.

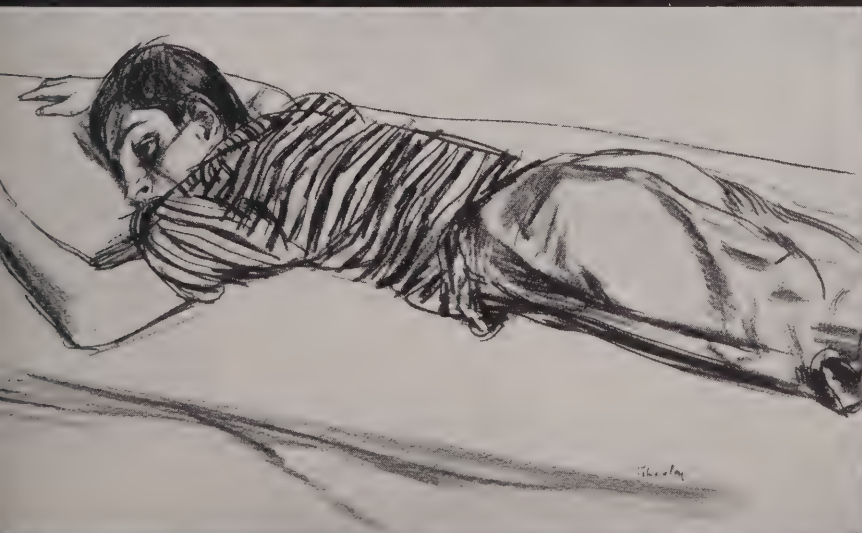
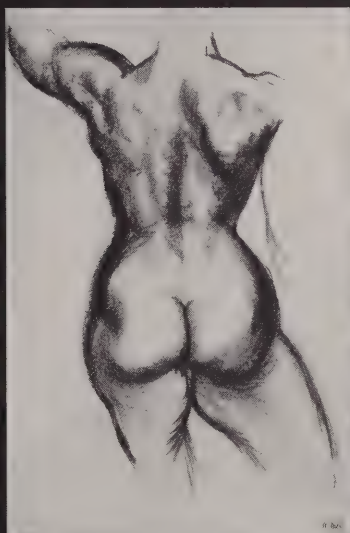
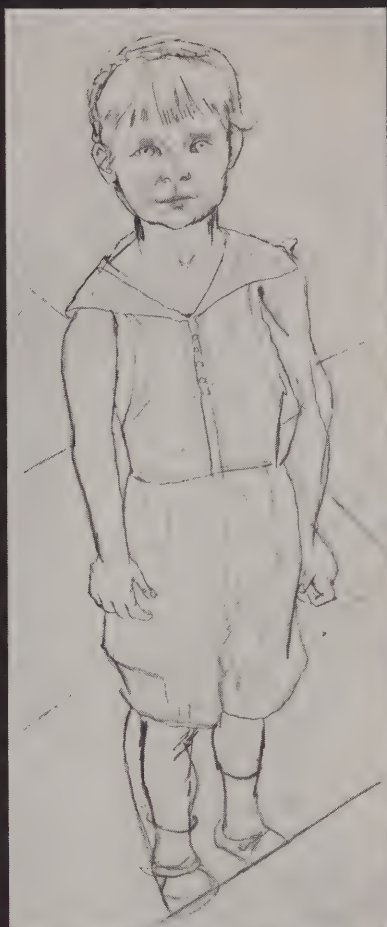
**DRAWING III.** Drawing primarily from life models and preparation studies for Major subjects. Memory drawings. Quick drawings from life for sculptors.

**DRAWING IV.** Advanced drawing from life and memory. Advanced technical drawings.

Separate sections are offered in each of these courses where attention is given the problems of rendering objects, textures, and to museum research, all of which are of particular importance to the departments of jewelry and silversmithing, ceramics and commercial art.









# GRAPHIC ARTS

The study of the fine art of printmaking as a profession is the main purpose of the Drawing and Graphic Arts Department. Each medium is thoroughly explored and experimentation is encouraged. The students receive a knowledge of the complete process from preparation of the stone, plate or block, through to inking and printing. No stones or plates are prepared or printed professionally outside the school. The course includes etching, aquatint, drypoint, engraving, lithography, woodcut, wood engraving, and serigraphy. Students have ample opportunity to work in color in all media, as well as in black and white. Stress is placed on design, and an understanding of the simplicity of line, tone, and color.

**GRAPHIC ARTS II.** An introduction to graphic arts through assigned problems to familiarize the student with the various media so that by the end of the year, he can better decide in which process he prefers to work.

**TECHNICAL II.** An introduction to the techniques of handling the presses, chemicals, papers and inks.

**GRAPHIC ARTS III.** The student is encouraged to specialize in two or more media. The processes are refined, and more accurately mastered.

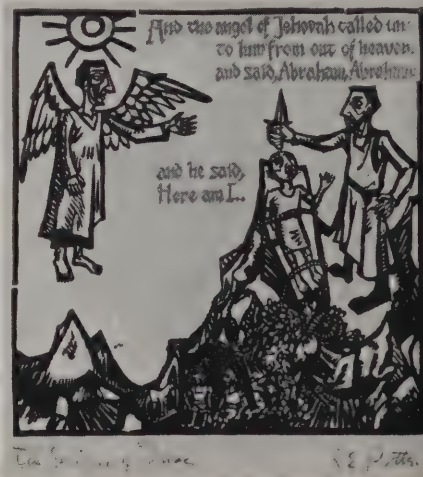
**TECHNICAL III.** The student is required to select a print — any medium — from the museum print department to be executed as a technical problem.

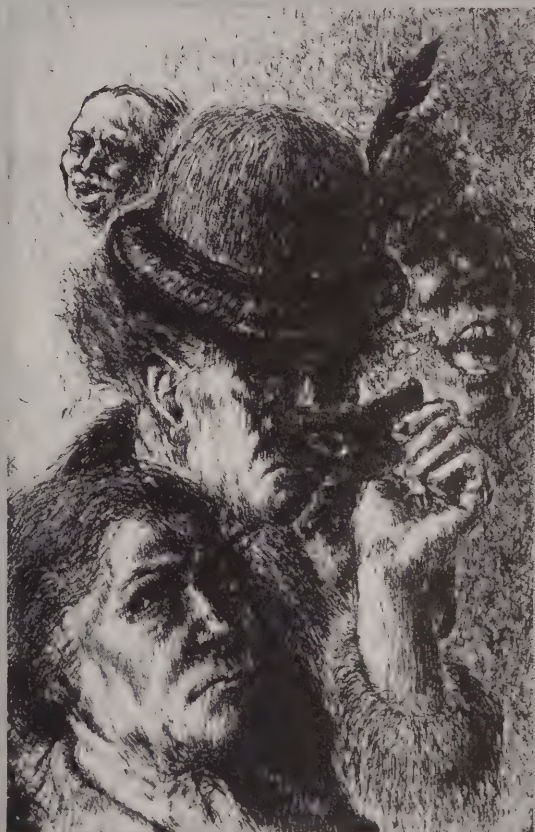
**GRAPHIC ARTS IV.** There is serious specialization in two media, with experimentation. Different media are combined. The student may express his ideas in any medium, in any way that he chooses through criticism of his work at regular intervals. Opportunity is given to utilize all the knowledge and technique of the past three years, and to create prints without any distracting courses or assignments.

**TECHNICAL IV.** Research in mixed techniques, using the museum collection for research, the student shows four media in various techniques illustrated with drawings from prints.

## *2nd, 3rd, and 4th Year Programs*

Graphic Arts	Technical Study
Drawing	History of Art Design









# JEWELRY AND SILVERSMITHING

It is the purpose of the Department to develop professional artists with a thorough knowledge of both jewelry and silversmithing. Modern methods and originality of expression are encouraged and developed. Careful workmanship, accuracy, and sympathy for the material are required.

**JEWELRY AND SILVERSMITHING II.** Work is done with forming, chasing, dapping, and joining of several units to create the desired composition. Adaption of the medium to practical problems, is stressed.

**TECHNICAL II.** Elementary lectures in processes and the maintenance of tools.

**JEWELRY AND SILVERSMITHING III.** Pieces are created in a variety of metals with time equally divided between jewelry and silversmithing. In jewelry problems the techniques involved in the setting of gems, carving, engraving, and relief work are carried out. In silversmithing such processes as open blocking, planishing and raising are taught.

**TECHNICAL III.** Advanced lectures on metals, methods, tools, and the structure, color and hardness of gems.

**JEWELRY AND SILVERSMITHING IV.** Students may specialize in the art of jewelry or silversmithing or both. Such problems as bowls, trays; candlesticks, after-dinner coffee sets, tea sets, bracelets, rings, earrings, chains, etc., are executed.

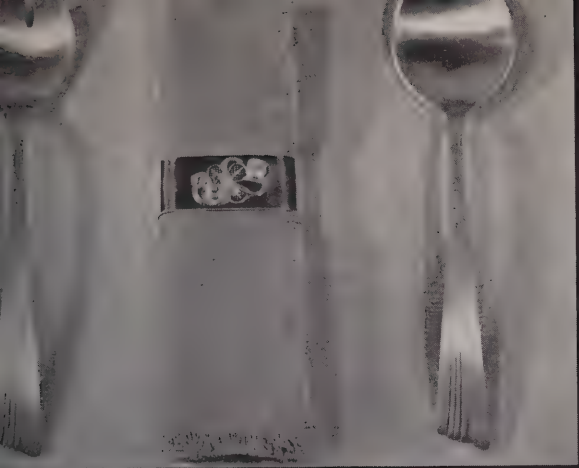
**TECHNICAL IV.** This course is combined with the third-year course. In addition field trips studying various phases of the art and the comparison between hand-wrought and machine-made objects are included.

*2nd, 3rd, and 4th Year  
Programs*

Jewelry and Silversmithing  
Drawing  
Technical Study  
Design  
History of Art







# CERAMICS

The Department of Ceramics and the Pottery Workshop of Boston jointly use the new Ceramics wing added to the school during the summer of 1950. It has a main studio which contains throwing wheels and glazing facilities, designed to afford each student the best possible working conditions. There is also a clay mixing room with the most modern equipment for its preparation, a humidified damp-room for keeping unfinished pieces in perfect working condition, a glaze laboratory fully equipped to carry out the required comprehensive experimentation in glaze calculation and development of original glazes, and a kiln room containing periodic kilns for oxidation and reduction firings in low or high temperatures.

The progressive educational pattern followed by the department, with its informal class forums, attempts to impart to each student the necessary technical knowledge, understanding of form and design to develop creative individuality and self-expression.

Through a membership in the Society of Arts and Crafts permanently maintained by the School, students may test the saleability of their work (which must be accepted by the society's jury) and observe the production trends of established member-craftsmen.

**CERAMICS II.** Throwing on potters wheel with practical problems to induce a careful study of the means by which pottery is controlled for design of form and technique. Elementary Ceramic Sculpture is recommended as an elective.

**TECHNICAL II.** Lectures, glaze calculations and development of original glazes; laboratory work making and firing test tile experiments with clay bodies and glazes. Methods of glaze application and decorative techniques. Practical work learning operation of clay equipment; stacking and firing kilns; keeping graph charts of firing schedule from optical pyrometer readings. Class forums for discussion and appraisal of pottery produced. Ceramic sculpture and a study of the problems faced in its execution. Museum research.

**CERAMICS III.** Advanced application of work outlined for second-year class and execution of collaborative designs, correlated with individual creative work.

**TECHNICAL III.** Lectures, laboratory work, class forums, methods of forming and making plaster molds, mechanical drawing and kiln design.

**CERAMICS IV.** Continuation of advanced studies outlined in second and third years with particular stress of individual creative problems.

**TECHNICAL IV.** Kiln construction. Execution of self-given problems after consultation with and approval of the department head.

## *2nd, 3rd, and 4th Year Programs*

Ceramics  
Technical Study  
Drawing  
Design  
History of Art







# COMMERCIAL ART

The commercial art department trains professional artists for book and magazine illustration, flat pattern design and advertising design, interior and furniture design, and production illustration. The fundamentals of lettering, perspective, mechanical drawing, and color harmony lead to creative designs developing the individual student's approach for illustration, interior, or advertising.

**COMMERCIAL ART II.** Elementary problems in layout, basic design, lettering, perspective, mechanical drawing, and rendering techniques. An elective is required in either graphic arts, painting or sculpture.

**TECHNICAL II.** Experimentation in various media, such as watercolor, tempera, and air-brush. Color analysis is studied.

**COMMERCIAL ART III.** The present day trends in design discussed and analyzed from the viewpoint of reproduction, saleability and appropriateness of material. Problems given in packaging, poster and car cards, adult and children's book illustration; display, layout, and interior design.

**TECHNICAL III.** Model building, silkscreen, air-brush and calligraphy. Museum research problems. Elementary typesetting leading to book design.

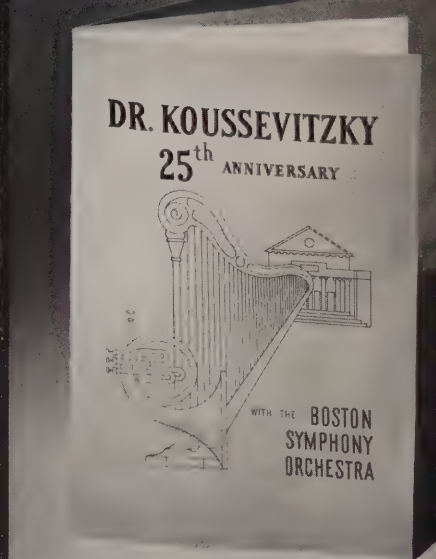
**COMMERCIAL ART IV.** Selecting a single field such as illustration, interior or advertising, the student stresses finished work suitable for presentation to future employers. Problems analyzed and carried out with complete details. A selected group of students majoring in design may take work under Gyorgy Kepes in his course at the Massachusetts


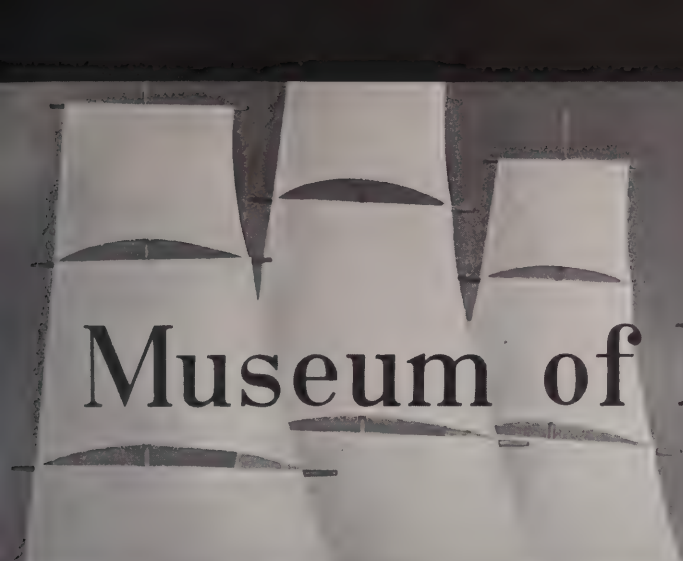
Institute of Technology.

**TECHNICAL IV.** Reproduction and practical application of individual problems. Students in book illustration set and print original designs.

*2nd, 3rd, and 4th Year  
Programs*

Commercial Art  
Drawing  
Technical Study  
Design  
History of Art





# Museum of Fine Arts

OPEN FREE WEEKDAYS  
10 TO 5, SUNDAYS 1 TO  
5-30, CLOSED MONDAYS



SUNDAYS 1 to 5-30

WEEKDAYS 9 to 5



OPEN FREE

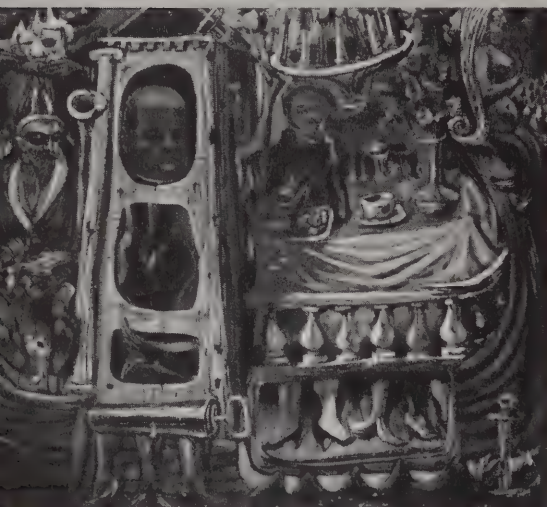
MUSEUM OF FINE ARTS

CLOSED MONDAYS

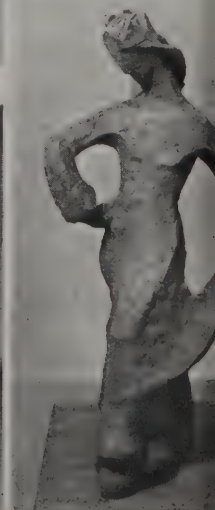
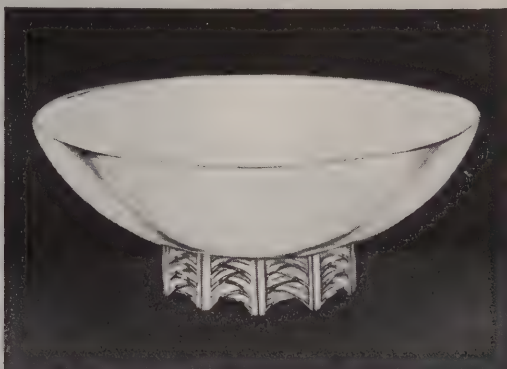


# COLLABORATIVE DESIGN

During the year at least five problems in Design are submitted by all Third and Fourth year students. Professional men are consulted on specific subjects such as Theatre design and Architectural design. Each department works on a portion of the problem assigned. As a representative problem "A Scandinavian Restaurant, The Åland" is here presented. The painters designed a mural for the dining room; the sculptors a figure for the Smörgåsbord table; the commercial designers the table mats; the jewelers and silversmiths a silver bowl; the graphic artists a menu cover; the ceramists a chip bowl. Specific scales were required.



A SCANDINAVIAN RESTAURANT,  
"THE ÅLAND"





## DESIGN

DESIGN II. In each department second year design continues to develop creative power and imagination through more practical problems with a concrete idea. Freedom from derivative influences is stressed. This course varies from department to department taking into consideration the specific requirements of the mediums. In every case, the purpose is to prepare the student for the collaborative problems of the following year.

DESIGN III AND IV. As shown on the previous page, collaborative design problems are given to all Third and Fourth year students. Each student prepares sketch solutions to scale for the subject assigned. Designs are worked up as independently as possible with criticism from the faculty of the School as required. Emphasis is placed on creative imagination, technical construction, originality and feeling for the subject. Whenever possible, actual programs are used and rigid specifications must be followed. The scope of the problems tries to give a wide variety to the training.

## HISTORY OF ART

HISTORY II. A general survey through illustrated lectures on the history and appreciation of art. Following the first year course, this course continues to build the knowledge of historical periods from Rome to the present day with stress on design and content. Students are required to study the material in the Museum at first hand. Notebook sketches, reading assignments, and Museum research are required.

HISTORY III AND HISTORY IV. An advanced course in the history of art. Term papers are written on broadly assigned subjects by all students in the third and fourth years. These papers are carefully planned with accurate annotations and references and relate specifically to the student's field of concentration. Research sketches are required with each paper using Museum material wherever possible. Within the general assigned subject, the student is permitted to write on his particular interest. Classes meet in discussion groups with faculty and visiting lecturers.

## ELECTIVE COURSES

Second, third, and fourth year schedules permit the selection of an elective course if the student wishes it. In this way, it may be possible for the individual student to vary his program to develop special talents or to combine the influences of different approaches. Elective courses are required by some departments as part of the regular curriculum. Each department offers courses similar in content to its major, for students of other departments. These courses meet twice or three times a week with special instruction. Three years in one elective subject is the equivalent of a year to a year and a half in the major course. In certain cases, technical material is included. Through the selection of elective courses a broader approach may sometimes be obtained than by restricting activities to one department. These courses are limited in enrollment to the capacity of department facilities.

## LECTURES AND EXHIBITIONS



The School has a well-lighted gallery which is used for the purpose of exhibiting work of outstanding artists of national and international reputation. This gallery is known as the School Gallery. From time to time throughout the year, stimulating exhibitions and discussion groups are held. The Gallery is run by a Student Exhibition Committee representing all departments of the School, elected by the student body, and holding office for the period of enrollment in the School. The purpose of these exhibitions is to bring to the School artists who have already demonstrated merit and who can give the student a greater understanding of present-day trends. Many of the men presented have not exhibited in Boston before. Whenever possible lectures are held in connection with the exhibitions. The schedule of some of the recent exhibitions and lecturers is listed below.

Student work is exhibited in the special exhibition galleries of the Museum and in the School Gallery for a period of two weeks or more at the end of each School year. In addition the students are represented in a continuous schedule of monthly exhibitions in the front lobby of the Museum. Selections are made from the outstanding work of each department in rotation. Each exhibit is limited to the work of a single student. The School reserves the right to retain and reproduce examples from the work of each student. Except in special cases, all work will be returned at the end of five years.

Jean De Marco,  
Sculpture and Drawings  
Robert Gwathmey, Paintings  
Jan Veen Dance Theatre  
Will Burtin, Integration, the New  
Discipline in Design  
Jack Levine, Drawings  
Max Weber, Drawings and Gouaches  
Georges Roualt and Otto Dix, Prints

Oskar Kokoschka  
Dr. Horst W. Janson  
Josef Albers  
Marino Marini  
Bernard Leach  
Gyorgy Kepes

Anton Refregier,  
Paintings and Drawings  
Stanley Hayter, Prints  
Yasuo Kuniyoshi,  
Paintings and Drawings  
Samuel Rosenberg, Paintings  
American Abstractions  
Paul Rand, Design  
Ivan Mestrovic, Sculpture

David Tutaev  
Richard Pousette-Dart  
Philip B. James

## SUMMER SESSION

For the last four years, the Summer Session of the School has been held in the Berkshires as part of the summer art program of music, dance and drama. For three seasons, the Berkshire Museum combined with the School, and classes were held in the Museum at Pittsfield, Massachusetts, coinciding with the famous Tanglewood concerts. The School offered drawing, graphic arts, painting, sculpture, anatomy, perspective, and design with the same seriousness of purpose as the winter work in Boston. Last year as guests of the Boston Symphony Orchestra, the School held its session at the Berkshire Music Center on the Tanglewood property in Lenox. This brought together even more closely the arts of painting, sculpture, graphic arts, and music. Student symposiums were held from time to time throughout the six-week session with stimulating discussions on music and art. Students and Faculty of the School also had an opportunity to present exhibitions of painting and sculpture to the more than 300,000 people attending the concerts. Sculpture was appropriately exhibited in Tanglewood's lavish formal gardens. Painting and graphic arts were shown in the reception center and in the music student dormitory.

Each year the School Faculty has combined with guest artists in giving instruction at both elementary and advanced levels. Guest instructors have been Hyman Bloom, Oskar Kokoschka, Ben Shahn, Mitchell Siporin, Robert Laurent, and Ivan Mestrovic. For further information send for summer school catalogue.





## TUITION SCHOLARSHIPS AND FUNDS

The following endowed Scholarships and Funds, income from more than \$271,000, are awarded annually as tuition scholarships to students with recognized ability who wish to continue their art education at the School. The majority of these scholarships are awarded at the close of each school year for the following year to students who have shown outstanding promise. New students must have exceptional ability to receive a scholarship. Funds are also available on a limited basis for student aid where need is shown to be exceptional. In the case of the Harriet Dean Buckingham Scholarship, the award not only carries tuition in the School but also living or travel allowance while at the School. This scholarship is specifically offered for high school graduates from the State of New Hampshire and particularly the city of Nashua. In May of each year a scholarship competition is held at the school and at major centers throughout the United States for the selection of a limited number of first year scholarship students. For further information write to the Scholarship Committee.

### *Unrestricted as to Department*

- 10 Bartol Scholarships
- 5 Mary O. H. Longstreth Scholarships
- 4 Jessie Louise Sturdivant Scholarships
- 2 Mary Ripley Trust Scholarships
- 1 Susan Minot Lane Scholarship
- 1 Alice F. Brooks Memorial Scholarship
- 1 George Hollingsworth Scholarship
- 1 Alicia Keyes Memorial Scholarship
- 1 Annie L. Cox Scholarship Fund

- 1 Harriet Dean Buckingham Scholarship
- Annie Francis Day Fund
- Eliza Beulah Blackford Fund

### *Departments of Drawing and Painting*

- 1 Ellen K. Gardner Scholarship
- 1 Helen Hamblen Scholarship
- 1 Jean Munroe LeBrun Scholarship

### *Department of Sculpture*

- 2 Mrs. David Hunt Memorial Scholarships

### *Department of Design*

- 1 Lucy Scarborough Conant Scholarship

Between 35 and 50 students receive aid from these funds each year. In many cases students of outstanding merit win annual tuition scholarships throughout their complete course.

## PRIZES

Approximately fifty prizes are awarded each year through the endowment of the Boit fund founded for the purpose of recognizing and honoring excellence in draftsmanship. It is also through this fund that the Boit summer competition has been held each fall as one of the outstanding events of the School year. The Ceramic Prize of the Pottery Workshop of Boston is awarded each year as a special recognition in this field for the most outstanding work of that department. A special gem prize for the most outstanding work in the field of Jewelry and Silversmithing is awarded as a gift of the head of the department.

Some of the Special prize winners have been the following:

### 1948-1949

- Boit Summer Prize*  
Henry P. Hopkins, Jr.
- Pottery Workshop Prize*  
Paul D. Bellardo
- Gem Prize*  
Hazel F. Olson

### 1949-1950

- Boit Summer Prize*  
Hester C. Dignan
- Pottery Workshop Prize*  
Phillip A. Ward
- Gem Prize*  
John F. Davis, Jr.

## TRAVELING SCHOLARSHIPS

The following endowed traveling scholarships, the income from more than \$150,000, are awarded by the Scholarship Committee annually, to advanced students of outstanding merit who have completed a minimum of two full years in the Museum School.

### *Unrestricted as to Department*

Ruth A. Sturdivant Scholarship, for women.

Kate Morse Scholarship, for women.

School Scholarship, for men.

### *Department of Painting*

James William Paige, for two years' study in Europe.

Albert H. Whitin Scholarship, for a student in Ecclesiastical design, especially stained glass or portraiture, for study in Europe.

Rebecca R. Joslin, for study abroad.

### *Department of Sculpture*

Mrs. David Hunt Scholarship, for one year's study in Europe.

### *Department of Design*

Charles Amos Cummings Memorial Scholarship, for men.

## TRAVELING SCHOLARSHIP HOLDERS

1949 — 1950

### *James William Paige Scholarship*

1949—Jason Berger

1949—Reed Kay

### *Ruth A. Sturdivant Scholarship*

1949—Shirley Thomson Hadley

1949—Gladys B. Wilcock

1950—Twila M. Alber

1950—Sylvia Mayzer

### *Albert H. Whitin Scholarship*

1949—Jacob Kramer

1950—Henry P. Hopkins, Jr.

1950—John F. Davis, Jr.

### *Mrs. David Hunt Scholarship*

1950—Reno V. Pisano

### *School Scholarship*

1949—Richard C. Bartlett

1950—Robert E. Potter

## TUITION

All fees are payable on opening day each term, but no bills are rendered.

The registration fee is not refundable, not applied to tuition, and is paid only the first year.

The Museum School will not refund tuition fees for any reason whatsoever. No reduction will be made for late registration, but credit will be given in any course in which satisfactory marks have been attained regardless of date of enrollment.

Registration fee.....	\$ 10.00
First Term.....	150.00
Second Term.....	150.00
Third Term.....	125.00

If student is enrolled in both the first and second terms at the full fee of \$150 each term, he is entitled to free tuition in the third term.

## EVENING CLASS TUITION

Registration fee .....	\$ 5.00
Tuition fee for single term	
One evening.....	35.00
Two evenings.....	50.00
Three evenings.....	60.00
Four evenings.....	70.00
Five evenings.....	80.00

## TEACHER TRAINING COURSE TUITION

All fees are payable in advance at the office of the School, not at Tufts College. Fees will be charged for the college courses in addition to the regular School tuition if college courses are taken at the same time as School courses. The tuition for the course will amount to \$960 (\$20.00 per credit hour) which may be spread over the four or five years of the course. Charges will also be made for diploma fees, student fees, laboratory fees, registration fees and any other assessments made by the College. See Tufts College catalog for specific amounts.

## GENERAL INFORMATION

### ATTENDANCE

Classes are in session from 9 A.M. to 5 P.M. daily and for first year students from 9 A.M. to 12 N. on Saturday. Regularity in attendance is essential. Unexcused absences are not permitted. Students must report at the School office if late.

### DEPARTMENT

The School reserves the right to dismiss any student at any time for any reason that may seem sufficient to the administration.

### EXAMINATIONS

A charge of \$2.00 will be made for all make-up examinations. Receipts must be presented at examination.

### LECTURE COURSES

Lectures are open to the public for a regular single course fee.



## LIBRARY

The School library is open to the students every week day from 9 A. M. to 5 P. M. Books may be taken out overnight or longer. The Museum library is open for study every day except Monday from 9 A. M. to 4:20 P. M. and Saturday from 9 A. M. to 1 P. M. The School issues cards to out-of-town students for special use in the Boston Public Library.

## LOCKERS

Each student will require a coat locker for which there is a charge of \$1.50.

## MEALS

Students are served in groups at the Museum Restaurant. Low cost items are included on the regular menu during the School year.

## MATERIALS

Art materials may be bought at the School supply store from 8:30 A.M. to 9:30 A.M., and from 12 N. to 2 P.M., and from 6 P.M. to 6:30 P.M., except on Saturday.

## MESSAGES

Personal messages and telephone calls are placed in student mail boxes. Students will not be called from classrooms except in cases of extreme emergency. Students are not allowed to use department telephones unless permission is granted by the School office.

## RATINGS

Marks are available at the School office in January, April and June. Reports will be mailed to all students at the close of the School year. Deportment and attendance will be considered in assigning final grades.

## REGISTRATION

Students may apply for admission in writing or in person at any time. Applications will be considered at examining periods during the second week of September, November, January, March, May and July.

## SALE

Work done outside of regular classes will be presented for sale to the public annually. The Student Exhibition Committee, in consultation with the Head of the School, elects its own jury and committees.

## SPECIAL CURRICULA

Students desiring to carry academic courses additionally are requested to consult the Head of the School for schedule adjustments.

## STUDENT HOUSING

The School has no housing facilities under its jurisdiction but is glad to assist in any way possible in obtaining accommodations for out of town students. The School recommends the Boston Students Union, 96 The Fenway, Boston, and Franklin Square House, 11 East Newton Street, Boston. For further information write directly to these addresses.

## STUDENT PROPERTY

The School assumes no responsibility for the personal property of students. Students are requested to keep their belongings in lockers supplied for the purpose. Losses should be reported immediately and articles found brought to the School office.

## VISITORS

Students are not permitted to take visitors through the studios during class hours. Anyone wishing to see the School should report at the office.

# CALENDAR OF DAY CLASSES

## 1951-1952

FIRST TERM (12 weeks) . . . . . September 24 to December 15

Classes suspended October 12, November 12, November 22

Christmas recess December 16 to January 6

SECOND TERM (12 weeks) . . . . . January 7 to March 29

Classes suspended February 22

Spring recess March 30 to April 6

THIRD TERM (9 weeks) . . . . . April 7 to June 7

Classes suspended April 19, May 30

Registration of first year students September 20

Registration of advanced students September 21

## 1952-1953

FIRST TERM (12 weeks) . . . . . September 29 to December 20

Classes suspended October 13, November 11, November 27

Christmas recess December 21 to January 4

SECOND TERM (12 weeks) . . . . . January 5 to March 28

Classes suspended February 23

Spring recess March 29 to April 5

THIRD TERM (9 weeks) . . . . . April 6 to June 6

Classes suspended April 20, May 30

Registration of first year students September 25

Registration of advanced students September 26

# CALENDAR OF EVENING CLASSES

## 1951-1952

FIRST TERM (15 weeks) . . . . . October 1 to February 1

Classes suspended October 12, November 12, November 22

Christmas recess December 16 to January 6

SECOND TERM (15 weeks) . . . . . February 4 to May 23

Classes suspended February 22

Spring recess March 30 to April 6

Evening registration (new students) 6 p.m. to 8 p.m. September 27, January 31

Evening registration (returning students) 6 p.m. to 8 p.m. September 28, February 1

## 1952-1953

FIRST TERM (15 weeks) . . . . . October 6 to January 30

Classes suspended October 13, November 11, November 27

Christmas recess December 21 to January 4

SECOND TERM (15 weeks) . . . . . February 2 to May 22

Classes suspended February 23, April 20

Spring recess March 29 to April 5

Evening registration (new students) 6 p.m. to 8 p.m. October 2, January 29

Evening registration (returning students) 6 p.m. to 8 p.m. October 3, January 30





# BOSTON MUSEUM SCHOOL

## 1956 - 1957

FA  
\*8078.195

Preliminary catalogue subject to change. Consult School office.





BOSTON MUSEUM SCHOOL

A Department of the Museum of Fine Arts

1956 - 1957

SCHOOL OF THE MUSEUM OF FINE ARTS

- June 11, 230 The Fenway 1957 -

Boston 15, Massachusetts

Telephone: ~~Kenmore~~ 6-5866

Go 7.9300

Drawing - Graphic Arts - Painting - Sculpture

Ceramics - Jewelry - Silversmithing - Commercial Art

Established 1876 as a non-profit organization

Diploma	4 years
B.F.A.	4 years
B.S. in Ed.	4½ years
Graduate Certificate	1 year

The School is a member of the National Association of Schools of Design, is accredited by the U. S. Department of Justice for foreign students, and by the Veterans Administration for training under P.L. 16, 550, 894.

## BOSTON MUSEUM SCHOOL

Since 1876 the Museum of Fine Arts in Boston has conducted a professional school of art to carry on the fine tradition of the arts in New England. This School is known as the Boston Museum School. Throughout these 80 years the Museum has presented the finest in art education, considering it a responsibility to offer a serious tested program of study at the lowest possible cost to its students. A survey of the professional art field will show much evidence of this training in the long list of graduates and alumni who have led the way in this country and in foreign lands. "The Boston School" continues to be as outstanding in the art annals of today as in former generations.

The School building, constructed in 1929 specifically for an art school, is situated between Boston's beautiful Fenway and Huntington Avenue, one of the main thoroughfares of the city. It is adjacent to the Museum; across the street from the Isabella Stewart Gardner Museum and the main buildings of Simmons College; and within a few blocks of Wentworth Institute; Northeastern University; Forsyth Dental Clinic; Symphony Hall, the home of the Boston Symphony Orchestra; the New England Conservatory of Music; and the Boston Conservatory of Music. It fills a unique place in the life of the city, state, and in fact, New England as a whole, unrivalled in its professional training by any of the university art departments or schools of art of which there are many in the area.



## TRUSTEES OF THE MUSEUM

### Elected

Nelson Wilmarth Aldrich  
architect (firm of Campbell and Aldrich)  
President, Institute of Contemporary Art

William Truman Aldrich  
architect

Robert Baldwin  
Vice President of Second National Bank of  
Boston; Treasurer of Museum of Fine Arts

Mrs. Henry Mather Bliss

Samuel Cabot  
Industrial chemist (Samuel Cabot, Inc.)

William Henry Claflin  
President and Director of Soledad Sugar Co.

Thomas Jefferson Coolidge  
Chairman of the Board of United Fruit Co.  
Trustee of the Isabella Stewart Gardner  
Museum

Edward Waldo Forbes  
retired Associate Director of Fogg Art  
Museum, Harvard University

Alvan Tufts Fuller  
Chairman of Board of Cadillac Motors;  
Trustee of Boston University and Boston  
Symphony Orchestra

G. Peabody Gardner  
Vice President and Trustee of Providence  
Institution for Savings;  
Trustee of Isabella Stewart Gardner  
Museum, etc.

Mrs. Roger Haydock Hallowell

Bartlett Harding Hayes, Jr.  
Director of Addison Gallery

Philip Hofer  
Curator of Graphic Arts, Houghton Library,  
Harvard University

Richard Cushing Paine  
Treasurer and Director of State Street In-  
vestment Corporation;  
Treasurer of Boston Symphony Orchestra;  
Member of Corporation of Simmons College

Perry Townsend Rathbone  
Director of Museum of Fine Arts

Paul Joseph Sachs  
retired Associate Director of Fogg Art  
Museum, Harvard University

Henry Lee Shattuck  
lawyer; Vice President of Museum of Fine  
Arts

### Appointed by Harvard College

Charles Allerton Coolidge  
lawyer; Overseer of Harvard University

John Coolidge  
Director of Fogg Art Museum, Harvard University

Francis Keppel  
Dean of School of Education, Harvard University

### Appointed by the Boston Athenaeum

Edward Motley Pickman  
Trustee of the Boston Athenaeum

Robert Peabody Bellows  
Architect

Walter Muir Whitehill  
Director and Librarian of the Boston Athenaeum

### Appointed by the Massachusetts Institute of Technology

William Emerson  
Architect; retired Dean of School of Architecture  
at M.I.T.

Walter Humphreys  
retired Secretary of M.I.T.

Julius Adams Stratton  
Provost of M.I.T.

### Ex Officio

Ralph Lowell  
Representative of the Lowell Institute  
President of Museum of Fine Arts;  
Trustee of Lowell Institute  
President of Boston Safe Deposit and Trust Co.

John B. Hynes  
Mayor of Boston

Patrick F. McDonald  
President of the Trustees of the Boston Public  
Library  
President of P. F. McDonald and Company  
(Iron and Steel Mills)

Dennis C. Haley  
Superintendent of Public Schools of City of  
Boston

John J. Desmond  
Commissioner of Education, Commonwealth of  
Massachusetts

The School is dedicated to the successful development of the completely trained professional artist who carries the School diploma as an insignia of this center of culture. It stands for the complete freedom of expression of the student in all facets of his selected craft. Although the School fully understands the need and advantage of contemporary thinking in design and technique, it is determined to retain the soundness of a broad background to give the student this freedom of expression. The School fully concurs with the premise that the artist must be imaginative, must be well and broadly educated, and must not be solely involved in the sterile pleasures of craft, but it has proved through its carefully studied past, that imagination and education without an equivalent balance in craft is equally incorrect. Craftsmanship is not sacrificed to time and speed of production in the Boston School.

The Boston Museum School diploma and affiliated degrees are symbols of a thoroughness of training in art which cannot be found in the Bachelor degree programs of other institutions. Where such degree programs at other institutions attempt to adapt the professional art training to the four-year college curriculum, the resulting graduate falls short of the required professional schools training into the usual Liberal Arts structure. Many students plan to complete the professional training after attending a degree-granting institution. Because the early years of Boston training cannot be duplicated, such students find that the final goal of becoming an artist has been extended from four to six or seven years, far more than the actual time devoted to academic work at the other institution. There is no short cut to the skills of the professional artist nor can one overlook the vital necessity of early years at a professional art school.

To make degrees available to those who wish professional training, the School has developed an effective curriculum in affiliation with Tufts University, leading to either the Bachelor of Fine Arts degree or the Bachelor of Science in Education degree. These degree programs permit candidates to enter upon the professional training and continue after the degree without loss of time or expense other than the academic work required.

Here at the Boston Museum School the student also finds the opportunity for graduate study through an endowment of half a million dollars. The income from this fund creates sixteen traveling scholarships yearly which together with the Museum School diploma carry the recognition, honor, and reputation of Museum School Alumni backed by the Museum itself, whose stability is evident in its collection of world famous objects and in its more than twenty million dollars of endowment. In this way the School offers to its students unparalleled advantages for study, research, and just plain cultural advancement, both here and abroad.

The School is a department of the Museum, whose control is vested by its charter and by-laws in thirty-two trustees, members of the Corporation, eighteen elected with life tenure, fourteen by appointment and ex officio. The curriculum of the School rests with the Committee on the School, a body of seven chosen from the thirty-two Museum Trustees. Under this committee the faculty, the vital teaching power of the entire organization, functions. The Visiting Committee, composed of art connoisseurs, collectors, trustees, and practicing artists, contributes through advice and criticism to the welfare of the School and thus to the eventual benefit of the student body.

## COMMITTEE ON THE SCHOOL

Perry T. Rathbone, Chairman  
Director of the Museum

Ralph Lowell  
President of the Museum

Robert Baldwin  
Treasurer of the Museum

Russell T. Smith  
Head of the School

William T. Aldrich  
Trustee

T. Jefferson Coolidge  
Trustee

William Emerson  
Trustee

Francis Keppel  
Trustee

## VISITING COMMITTEE

William Emerson, Chairman  
Trustee

Nelson Wilmarth Aldrich  
Trustee

William Truman Aldrich  
Trustee

George W. W. Brewster  
Architect

John Coolidge  
Trustee

Miss Gertrude Fiske  
Artist, Painter

Bartlett Harding Hayes, Jr.  
Trustee

Miss Lois Lilley Howe  
Artist, Designer

William James  
Artist, Painter

George Kennedy  
Professor, Collector

Robert T. Markson  
Industrialist

Miss Amelia Peabody  
Artist, Sculptor, Ceramist

Nathaniel Saltonstall  
Trustee

Hanns Swarzenski  
Fellow for Research

Mrs. F. Carrington Weems  
Artist, Sculptor



The outstanding caliber of the members of these several boards, committees, and faculties shows the significance, and balance of the organization, and reassures the student of the excellence of his training. It is through the assistance of these men and women that the School has been able to maintain its high standard of accomplishment.

For the well-trained artist craftsman of today, there is a constantly increasing demand from industry, business, and the professions for young men and women with artistic skill and ability. Financial independence, public recognition, and the intense personal satisfaction arising from the productive use of creative talent await those who have the proper training and background.

The full realization of such opportunities, however, is still dependent upon thorough preparation, the mastery of a variety of techniques and the development of individual competency. Competition among aspirants is keen, and quite naturally employers are searching the schools only for those who are best fitted to fill highly specialized positions. For that reason alone, students and their parents are urged to be extremely selective in their choice of a school. There is no gainsaying the fact that an investment in an art career calls for the expenditure of considerable time, money, and effort, and many factors should be studied before a decision is reached.

In recent years the Museum School has pioneered in the development of teachers of art in order to prepare students for success in that lucrative and rewarding field. The position calls for a nice balance of artistic and scholastic ability, and far more requests for such teachers are received by the School than it is able to fill. In order to meet this demand, Tufts University and the Museum School are offering a combined course leading to the degree of Bachelor of Science in Education.

Whether a student possesses considerable artistic talent or is not sure that he has any at all, his application will be given the same consideration. It is the School's charge to serve beginner and experienced alike and to inspire each to attain the highest level of artistic achievement.

A student is offered a choice of special study and technical training in fields of art, whether or not he is continuing a high-school or secondary-school introduction to the subject. Such a choice is generally made following the general introductory first year, which familiarizes the student with all the major subjects of the School and with the problems of technical proficiency necessary to the professions. In this first year, students can reappraise that talent so often overlooked or sometimes exaggerated in earlier efforts. No proof of talent is surer than actual contact with methods and materials in the professional school.

For the student who plans to devote full time to the study of art, the day School course offers a four-year professional diploma program in all six departments. At the same time transfer can be made without loss of credit to the new four-year Bachelor of Fine Arts degree program or the four and one-half year Bachelor of Science in Education degree program offered in affiliation by Tufts University. Both of these latter curricula combine three years of the professional diploma course with academic subjects of university degree standards.

Staff of the School of the Museum of Fine Arts

Russell T. Smith, Head of the School

Miss Virginia Hickey, Secretary to the Head of the School

Mrs. Helen F. Robinson, Manager and Registrar

Mrs. Beatrice Ford, Secretary

Miss Eleanor E. Barry, Librarian

Miss Esther B. Smiley, Assistant Librarian

Mr. William J. McLaughlin, Superintendent of the Building

Mrs. Diana Butler, Secretary of the Alumni Association

Faculty of the School of the Museum of Fine Arts

DEPARTMENT OF CERAMICS

Norman Arsenault, Dept. Head

DEPARTMENT OF COMMERCIAL ART  
& DESIGN

Russell T. Smith, Dept. Head

Dorothy Abbe

Eleanor Barry

Richard Filipowski

Edward Karr

Walter Lorraine

Bret D. Montague

Ben Nason

Leonard Preston

Leo Prince

Henry Schwartz

DEPARTMENT OF DRAWING &  
GRAPHIC ARTS

Ture Bengtz, Dept. Head

Suzanne Chapman

Richard Bartlett

William Abbott Cheever

John Russell Clift

Robert Grady

Joseph Hodgson

DEPARTMENT OF JEWELRY &  
SILVERSMITHING

Joseph L. Sharrock, Dept. Head

Hazel Olson Brown

DEPARTMENT OF PAINTING

Gardner Cox, Acting Dept. Head

Jason Berger

Matthew William Boyhan

Panos Ghikas

Reed Kay

Arthur Polonsky

DEPARTMENT OF SCULPTURE

Peter Abate

Ernest Morenon

Anatomy: Ture Bengtz

Perspective: Joseph Hodgson

History of Art: Russell T. Smith  
Charles Price

English: Theodore Wood

Psychology: Jack Jaffe

For the student who wishes to experiment with a limited amount of art, certificate courses in single subjects may be arranged for special students if the work presented is of satisfactory standard and if there is an opening in class enrollment.

Veterans who are eligible for educational benefits under Public Laws 550, 16, and 894 may enter any one of the programs subject to limitations required by the Veterans Administration.

Students may apply for admission in writing or in person at any time. For admission in the fall term, all students must submit examples of previous work at examining periods and must be accepted before entering. Examining periods will be held in September, November, January, March, May, and July. In special cases, students may enter the School at the beginning of the January or April terms upon acceptance by the Head of the School and the department head, but full qualification is essential. No student is eligible unless he is at least sixteen years of age, and has completed a high-school education or the equivalent.

No student will be accepted in the degree courses until he has completed one full year or the equivalent in the School. Applications for degree courses must be submitted by April first for admission during the following school year. No applications for degree courses will be accepted prior to admission into the School.

Students planning to enter upon one of the two degree programs offered through the School by Tufts University should have completed at least 15-year credits in secondary school subjects as follows: English (3 credits), Math (1 credit), History (1 credit), Foreign language (2 credits), Electives (8 credits), chosen from Science, Art, Music, Math, Foreign language, History.



## COURSES OF INSTRUCTION

School is open from 8:45 a.m. to 5:00 p.m. daily and from 8:45 a.m. to 12:00 noon on Saturday. Evening School meets from 6:30 p.m. to 9:30 p.m.

**DIPLOMA COURSE** - The regular four-year diploma course may be taken in any one of the departments of the School. It consists of the regular first-year program as listed under first-year course. In the second year the student has the opportunity to elect a major subject from one of the six departments and may follow the prescribed course of that department for a term. At the end of each term of the second year, students receiving a grade of "C" or better may elect to continue or change to another major subject. Students not receiving the required grade are advised to elect a second major subject after discussion with the Head of the School. See also elective courses.

In the third and fourth years the student follows the prescribed course of the selected major subject provided he has received a grade of "C" or better in the previous year. New students entering advanced programs must present work of equal standard in all subjects of the course.

**FIFTH-YEAR COURSES** - A limited number of fifth-year students are accepted upon application to the Head of the School. These students, who have successfully completed all the required courses of the major or the equivalent, are permitted to select individual problems unrelated to the courses of the School, under the supervision and direction of the head of their respective departments. Free access is given to any courses in the School. Fifth-year students have the privilege of assisting the faculty with the curriculum of the School.

**BACHELOR OF FINE ARTS** - The School offers an opportunity to students interested in the combination of a professional art training and a liberal arts degree in making available a program of study leading to a Tufts University degree. This degree does not include education courses and, therefore, will not qualify the student to teach in most states. However, it will give the student some of the liberal arts subjects normally enjoyed in the liberal arts college. This curriculum requires three years of the School's regular four-year diploma program spread through a four-year period. In addition, the following academic subjects must be taken: English (6 credits), Literature (6 credits), Foreign language (6 credits), Government or History (6 credits), Psychology (6 credits), Elective (6 credits), and thesis (6 credits). Upon completion of this course of 136 credits with not less than 12 credits below "C" grade, Tufts University will award the degree of Bachelor of Fine Arts. For content of academic courses, see Tufts University catalogue.

**BACHELOR OF SCIENCE IN EDUCATION** - Through an affiliation with Tufts University, the School offers a course in teacher training leading to the degree of B.S. in Ed., awarded by the University upon the completion of 148 credits. The curriculum of the course requires three years of the School's regular four-year course with an average of "B" or better in the second and third years, or four years with an average of "C", but the student must have passed two years in a specific major subject. If a student is receiving an average of "B" or better and wishes to take a fourth year at the School before going to Tufts, he may obtain a diploma from the School and a degree from Tufts University after the completion of the course. A course of six credits in practice teaching is also required by the School. In addition, students will take forty-eight credits at Tufts University in the

following subjects: English (6 credits); English Literature (6 credits); Introductory Psychology (3 credits); Educational Psychology (3 credits); Introduction to Education (3 credits). Electives in Education (12 credits). Suggested electives: Secondary Education (3 credits); Methods of Teaching (3 credits). Social Sciences (6 credits) to be taken in one of the following subjects: Economics, Sociology, Government, Philosophy, Religion. Electives outside of Education Electives (9 credits). These courses may be selected at the discretion of the student.

The work at Tufts University may be taken during either summer or winter sessions. No student may enter the final semester of the course unless all School credits are complete. Freshman English and Psychology may be taken at the School during the second and third years if desired.

**CERTIFICATE COURSES** - Special students wishing to select programs which do not follow the regular curriculum may do so following the presentation of such programs and their acceptance by the faculty. Students may receive upon request certificates for work satisfactorily completed. Special students will be accepted only to the capacity of the School.

**EVENING SCHOOL** - Evening classes are held in Life Drawing, Graphic Arts, Water Color, Oil Painting, Sculpture, Ceramics, Interior Design, Foundation Design, Anatomy, Perspective, Lettering and Calligraphy, and History of Art. Upon satisfactory completion of any course credit will be given toward a diploma or toward a certificate in the evening school. Having completed elementary work or the equivalent, students will be accepted for advanced work. Courses of study and credits will be arranged. Students may apply for admission by calling at the School office between the hours of 9:00 a.m. and 4:30 p.m. except Saturdays. For full details see Evening School Folder.

**CREDIT RATIOS** - For purposes of credits, the School year of 33 weeks is evaluated into two semesters of 15 weeks each. One credit is given for each three hours of studio work per week taken through one 15-week period. One credit is given for each hour of lecture per week taken through one 15-week period.



## FIRST-YEAR COURSE

An introduction for all departments in the regular four-year course. To give the student the opportunity to select the technique which best expresses his interests, the first-year program covers all departments of the School. Each entering student is advised to follow this program unless, after discussion with the Head of the School, he shows that he has already completed the work of this course. At the end of the second term, students have the opportunity to go more deeply into a tentative major subject.

**DRAWING I** - Elementary drawing from the standpoint of structure, line, form, texture and third dimension using still life and life models. A pointed medium is desired for accuracy. Quick drawings are required as preparation for the second-year imaginative work. In addition, an introduction is given to all phases of the processes of etching and lithography including the final printing.

**PAINTING I** - A course in three stages to acquaint the student with the problems of painting: 1. Experiment with color and texture in two-dimensional plan. 2. Basic form in imaginary space. Study of modeling form with value, color, and texture. 3. Representation of basic forms in given space.

**SCULPTURE I** - An introduction to three-dimensional design, stressing mass and texture and using chiefly abstract forms.

**METAL I** - The study of the malleability, surface textures, cutting and forming of metals in the making of fine rings, pins, and earrings. Use of gems with the fabrication of silver.

**CERAMICS I** - An elementary course to effect an orientation to ceramics and to develop an understanding of the media by which it is produced.

**DESIGN I** - The course aims at an understanding of fundamental principles with freedom from derivative influences. Line, tone, color and texture problems develop creative power through a fusion of knowledge, feeling, and skill. Work advances from simple non-objective arrangements to the expression of concrete ideas and organization by plastic means.

**ANATOMY I** - A course which makes the student aware of the anatomical structure of the human body. Separate studies of bones and muscles are developed and combined in a figure in motion. Skeletal and muscular figures are drawn from memory. Lecture and demonstration.

**PERSPECTIVE I** - Drawing in true perspective of exterior and interior designs, gradually breaking down architectural perspective to the painter's viewpoint.

**HISTORY OF ART I** - Fundamental design and content studied through illustrated lectures and trips through museums. Notebooks and quick design sketches are required.

**FIRST-YEAR COURSE** - Semester hour credits

	<u>Credits</u>		<u>Credits</u>
Drawing I	8	Design I	4
Painting I	1½	Anatomy I	6
Sculpture I	1½	Perspective I	6
Metal I (optional)	1	History of Art I	6
Ceramics I (optional)	1	Tentative Major	1 or 2
Total 35 credits			



## PAINTING

In the Painting Department the fundamentals of drawing and painting are considered essential. In second year stress is placed equally on life drawing and still life and portrait painting. In addition originality and individual expression are developed through design. Experimentation is fostered through elementary technical study. Upon completion of the second year the student gradually expands his painting knowledge while reducing his hours in the drawing studio. A free choice of media, subject matter and expression develops the individual approach. Advanced painting stresses portrait, figure, costume, and landscape on the professional level. Mural techniques are offered with emphasis on true fresco. Actual wall areas in the School are assigned. The total processes of constructing the plaster wall, preparation of materials, the design, cartoon, and final painting are handled as actual problems by the student.

PAINTING II - Representation of various actual textures. Free painting from still life using experience gained in Painting I. Portrait and costume with stress on draftsmanship.

TECHNICAL STUDY II - Lectures, demonstrations, and seminars on painting techniques, water color, gouache, fresco, and oil with emphasis on grounds, tempera techniques, and oil glazes.

PAINTING III - Painting from life models with emphasis on structure, form, and space. Experimentation is made in various media.

TECHNICAL STUDY III - Study of techniques of old masters of the early Italian and Flemish schools. Paintings are recreated.

PAINTING IV - Painting from life and portrait. Color and relation of color to space are emphasized. Free creative painting under supervision of the instructor. Advanced study of texture and form.

TECHNICAL STUDY IV - Advanced study of techniques of previous year. Additional work in techniques of Titian, El Greco, Rubens, and Rembrandt. A special study is made of the technique of encaustic painting and polymer tempera.

PAINTING - Semester hour credits

Second year	<u>Credits</u>	Third year	<u>Credits</u>	Fourth year	<u>Credits</u>
Painting II	8	Painting III	9	Painting IV	8
Drawing II	8	Drawing III	4	Drawing IV	4
Technical Study II	2	Technical Study III	6	Technical Study IV	6
Design II	4	Design III	6	Design IV	6
History of Art II	6	History of Art III	6	History of Art IV	6
				Thesis	
Total 28 credits		Total 31 credits		Total 30 credits	

## SCULPTURE

The Sculpture Department deals with design and form in three dimensions. Figure and portrait are studied in clay as training in fundamentals. This knowledge, expanded to include animal and abstract forms, is applied in composition, a subject which comprises a major part of the work after the first year. Students in Technical class render these designs in various final media both old and new. Carving by the direct method in wood or stone is a special feature of the department. Students can also combine programs with the Department of Ceramics.

**SCULPTURE II** - Clay modeling in figure and portrait from life to train the student in the basic principles of mass movement, balance, and proportion. In composition, simplicity and unity are stressed.

**TECHNICAL STUDY II** - Problems in three dimensions studying different volumes and geometric patterns as the approach to carving. Introduction to casting in waste and piece molds and to ceramic sculpture.

**SCULPTURE III** - Advanced study of portrait and figure from life for the better understanding of plastic and sculptural form. Design and execution of creative compositions.

**TECHNICAL STUDY III** - Original sketches translated into stone or wood at same scale. Tempering and forging of tools. Enlarging and reducing from model to finished medium. A study of cement casting and polishing and of ceramic building, glazing, and slip-casting.

**SCULPTURE IV** - The development of original compositions - modeled or carved - with occasional refresher work from life.

**TECHNICAL STUDY IV** - Advanced problems in technical sculpture including direct carving, metal casting, plastics, and ceramics.

### SCULPTURE - Semester hour credits

Second year	<u>Credits</u>	Third year	<u>Credits</u>	Fourth year	<u>Credits</u>
Sculpture II	8	Sculpture III	9	Sculpture IV	8
Drawing II a	4	Drawing III	4	Drawing IV	4
Technical Study II	4	Technical Study III	6	Technical Study IV	6
Design II a	6	Design III	6	Design IV	6
History of Art II	6	History of Art III	6	History of Art IV	6
				Thesis	
Total 28 credits		Total 31 credits		Total 30 credits	

## DRAWING

Drawing is considered the basic language of all departments and is included in all four years of the regular courses. Its approach is varied to fulfill the need of each department. It is a primary course in Painting, Commercial Art, and Graphic Arts; while in Sculpture, Ceramics, and Jewelry and Silversmithing it is secondary, stressing movement in space, technical expression, or technical rendering as the case may be. A knowledge of mechanical drawing is required for Commercial Art, Ceramics, and Jewelry and Silversmithing. The desire of the department of Drawing and Graphic Arts is to develop the study of memory drawing, creative drawing without models, in all primary courses.

**DRAWING II** - Drawing from life models in any medium. Various subjects are assigned once a month to be drawn from memory in the classroom as training for quick observation and mental retention.

**DRAWING II a** - This course is similar to Drawing II, but meets only six hours a week.

**DRAWING II B** - This course gives special attention to problems of rendering objects, textures, and includes Museum research.

**DRAWING III** - Drawing primarily from life models and preparation studies for major subjects. Memory drawings. Quick drawings from life for sculptors.

**DRAWING III a** - This course continues the problems of Museum research, rendering, and textures.

**DRAWING IV** - Advanced drawing from life and memory. Advanced technical drawings.

**DRAWING IV a** - This course completes the problems of advanced rendering.

Separate sections are offered in each of these courses where attention is given the problems of rendering objects, textures, and to Museum research, all of which are of particular importance to the departments of Jewelry and Silversmithing, Ceramics, and Commercial Art.



## GRAPHIC ARTS

The study of the fine art of printmaking as a profession is the main purpose of the Drawing and Graphic Arts Department. Each medium is thoroughly explored and experimentation is encouraged. The students receive a knowledge of the complete process from preparation of the stone, plate or block, through to inking and printing. No stones or plates are prepared or printed professionally outside the School. The course includes etching, aquatint, drypoint, engraving, lithography, woodcut, wood engraving, and serigraphy. Students have ample opportunity to work in color in all media as well as in black and white. Stress is placed on design, and an understanding of the simplicity of line, tone, and color.

GRAPHIC ARTS II - An introduction to Graphic Arts through assigned problems to familiarize the student with the various media so that by the end of the year, he can better decide in which process he prefers to work.

TECHNICAL STUDY II - An introduction to the techniques of handling the presses, chemicals, papers and inks.

GRAPHIC ARTS III - The student is encouraged to specialize in two or more media. The processes are refined and more accurately mastered.

TECHNICAL STUDY III - The student is required to select a print - any medium - from the Museum print department to be executed as a technical problem.

GRAPHIC ARTS IV - There is serious specialization in two media, with experimentation. Different media are combined. The student may express his ideas in any medium, in any way that he chooses through criticism of his work at regular intervals. Opportunity is given to utilize all the knowledge and technique of the past three years, and to create prints without any distracting courses or assignments.

TECHNICAL STUDY IV - Research in mixed techniques, using the Museum collection for research, the student shows four media in various techniques illustrated with drawings from prints.

### GRAPHIC ARTS - Semester hour credits

Second year	<u>Credits</u>	Third year	<u>Credits</u>	Fourth year	<u>Credits</u>
Graphic Arts II	8	Graphic Arts III	9	Graphic Arts	8
Drawing II	8	Drawing III	4	Drawing IV	4
Technical Study II	8	Technical Study III	6	Technical Study IV	6
Design II	4	Design III	6	Design IV	6
History of Art II	6	History of Art III	6	History of Art IV	6
				Thesis	
Total 28 credits		Total 31 credits		Total 30 credits	

## JEWELRY AND SILVERSMITHING

It is the purpose of the Department to develop professional artists with a thorough knowledge of both jewelry and silversmithing. Modern methods and originality of expression are encouraged and developed. Careful workmanship, accuracy, and sympathy for the materials are required.

**JEWELRY AND SILVERSMITHING II** - Work is done with forming, chasing, dapping, and joining of several units to create the desired composition. Adaption of the medium to practical problems is stressed.

**TECHNICAL STUDY II** - Elementary lectures in processes and the maintenance of tools.

**JEWELRY AND SILVERSMITHING III** - Pieces are created in a variety of metals with time equally divided between jewelry and silversmithing. In jewelry problems the techniques involved in the setting of gems, carving, engraving, and relief work are carried out. In silversmithing such processes as open blocking, planishing and raising are taught.

**TECHNICAL STUDY III** - Advanced lectures on metals, methods, tools, and the structure, color and hardness of gems.

**JEWELRY AND SILVERSMITHING IV** - Students may specialize in the art of jewelry or silversmithing or both. Such problems as bowls, trays, candlesticks, after-dinner coffee sets, tea sets, bracelets, rings, earrings, chains, etc., are executed.

**TECHNICAL STUDY IV** - This course is combined with the third-year course. In addition, field trips studying various phases of the art and the comparison between hand-wrought and machine-made objects are included.

### JEWELRY AND SILVERSMITHING - Semester hour credits

Second year	<u>Credits</u>	Third year	<u>Credits</u>	Fourth year	<u>Credits</u>
J & S II	8	J & S III	9	J & S IV	8
Drawing II b	4	Drawing III a	4	Drawing IV a	4
Technical Study II	6	Technical Study III	6	Technical Study IV	6
Design II	4	Design III	6	Design IV	6
History of Art II	6	History of Art III	6	History of Art IV	6
				Thesis	
Total 28 credits		Total 31 credits		Total 30 credits	

## CERAMICS

The Department of Ceramics and the Pottery Workshop of Boston jointly use the wing added to the School in 1950. It has a main studio which contains throwing wheels and glazing facilities, designed to afford each student the best possible working conditions. There is also a clay mixing room with the most modern equipment for its preparation, a humidified damp-room for keeping unfinished pieces in perfect working condition, a glaze laboratory fully equipped to carry out the required comprehensive experimentation in glaze calculation and development of original glazes, and a kiln room containing periodic kilns for oxidation and reduction firings in low or high temperatures.

The progressive educational pattern followed by the department, with its informal class forums, attempts to impart to each student the necessary technical knowledge, understanding of form and design to develop creative individuality and self-expression.

Through a membership in the Society of Arts and Crafts permanently maintained by the School, advanced students may test the saleability of their work (which must be accepted by the Society's jury) and observe the production trends of established member-craftsmen.

**CERAMICS II** - Throwing on potters wheel with practical problems to induce a careful study of the means by which pottery is controlled for design of form and technique. Elementary Ceramic Sculpture is recommended as an elective.

**TECHNICAL STUDY II** - Lectures, glaze calculations, and development of original glazes; laboratory work making and firing test tile experiments with clay bodies and glazes. Methods of glaze application and decorative techniques. Practical work learning operation of clay equipment; stacking and firing kilns; keeping graph charts of firing schedule from optical pyrometer readings. Class forums for discussion and appraisal of pottery produced. Ceramic sculpture and a study of the problems faced in its execution. Museum research.

**CERAMICS III** - Advanced application of work outlined for second-year class and execution of collaborative designs, correlated with individual creative work.

**TECHNICAL STUDY III** - Lectures, laboratory work, class forums, methods of forming and making plaster molds, mechanical drawing and kiln design.

**CERAMICS IV** - Continuation of advanced studies outlined in second and third years with particular stress of individual creative problems.

**TECHNICAL STUDY IV** - Kiln construction. Execution of self-given problems after consultation with and approval of the department head.

### CERAMICS - Semester hour credits

Second year	<u>Credits</u>	Third year	<u>Credits</u>	Fourth year	<u>Credits</u>
Ceramics II	8	Ceramics III	9	Ceramics IV	8
Drawing II b	4	Drawing III a	4	Drawing IV a	4
Technical Study II	6	Technical Study III	6	Technical Study IV	6
Design II	4	Design III	6	Design IV	6
History of Art II	6	History of Art III	6	History of Art IV	6
				Thesis	
Total 28 credits		Total 31 credits		Total 30 credits	



## COMMERCIAL ART AND DESIGN

The Commercial Art and Design Department trains professional artists for book and magazine illustration, flat pattern design and advertising design, interior and furniture design, and production illustration. The fundamentals of lettering, perspective, mechanical drawing, and color harmony lead to creative designs developing the individual student's approach for illustration, interior, or advertising.

**COMMERCIAL ART II** - Elementary problems in layout, basic design, and rendering techniques. An elective is required in either Graphic Arts or Painting.

**TECHNICAL STUDY II** - A course in calligraphy, lettering, mechanical drawing, and advanced problems in perspective. In the third term mechanical drawing is completed with an interior design problem.

**COMMERCIAL ART III** - The present day trends in design discussed and analyzed from the viewpoint of reproduction, saleability, and appropriateness of material. Problems given in packaging, poster, and car cards. Students interested in interior design may elect this as a major subject in this course and continue the study through the following year. In the third term all students are required to take a problem in book design and illustration and elementary typesetting.

**TECHNICAL STUDY III** - An advanced course in calligraphy, airbrush technique, brush drawing, and other technical problems. Museum research problems.

**COMMERCIAL ART IV** - Selecting a single field such as illustration, interior or advertising, the student stresses finished work suitable for presentation to future employers. Problems analyzed and carried out with complete details. A selected group of students majoring in design may take work under Gyorgy Kepes in his course at the Massachusetts Institute of Technology.

**TECHNICAL STUDY IV** - Reproduction and practical application of individual problems. Students in book design and illustration, set and print original designs.

### COMMERCIAL ART AND DESIGN - Semester hour credits

Second year	<u>Credits</u>	Third year	<u>Credits</u>	Fourth year	<u>Credits</u>
Commercial Art II	2	Commercial Art III	9	Commercial Art IV	8
Drawing II	8	Drawing III	4	Drawing IV	4
Technical Study II	6	Technical Study III	6	Technical Study IV	6
Design II	6	Design III	6	Design IV	6
History of Art II	6	History of Art III	6	History of Art IV	6
				Thesis	
Total 28 credits		Total 31 credits		Total 30 credits	

## DESIGN

DESIGN II - In each department second-year design continues to develop creative power and imagination through more practical problems with a concrete idea. Freedom from derivative influences is stressed. This course varies from department to department, taking into consideration the specific requirements of the mediums. In every case the purpose is to prepare the student for the collaborative problems of the following year. In Commercial Art and Design the course studies basic problems of three dimensions.

DESIGN III AND IV - During each year at least five collaborative design problems are given to all third- and fourth-year students. Each student prepares sketch solutions to scale for the subject assigned. Designs are worked up as independently as possible with criticism from the faculty of the School as required. Emphasis is placed on creative imagination, technical construction, originality and feeling for the subject. Whenever possible, actual programs are used and rigid specifications must be followed. The scope of the problems tries to give a wide variety to the training. Professional men are consulted on specific subjects where the problem demands further clarification.

## HISTORY OF ART

HISTORY II - A general survey through illustrated lectures on the history and appreciation of art. Following the first-year course, this course continues to build the knowledge of historical periods from Rome to the present day with stress on design and content. Students are required to study the material in the Museum at first hand. Notebook sketches, reading assignments, and Museum research are required.

HISTORY III and IV - An advanced course in the history of art. Term papers are written on broadly assigned subjects by all students in the third- and fourth-years. These papers are carefully planned with accurate annotations and references and relate specifically to the student's field of concentration. Research sketches are required with each paper using Museum material wherever possible. Within the general assigned subject, the student is permitted to write on his particular interest. Classes meet in discussion groups with faculty and visiting lecturers.

## ELECTIVE COURSES

Second, third, and fourth-year schedules permit the selection of an elective course if the student wishes it. In this way it may be possible for the individual student to vary his program to develop special talents or to combine the influences of different approaches. Elective courses are required by some departments as part of the curriculum. Each department offers courses similar in content to its major, for students of other departments. These courses meet twice or three times a week with special instruction. Three years in one elective subject is the equivalent of a year to a year and a half in the major course. In certain cases, technical material is included. Through the selection of elective courses a broader approach may sometimes be obtained than by restricting activities to one department. These courses are limited in enrollment to the capacity of department facilities.

## MINOR REQUIREMENT

The program of study of all diploma candidates is also required to include a minor as well as a major subject. This minor requirement is fulfilled by satisfactorily passing at least five terms during the second, third, and four years in the elective subject of one department other than the major department of the student. The selection of the minor subject is, however, an elective choice of the student upon consultation with the department head.

## LECTURES AND EXHIBITIONS

The School has a well-lighted gallery which is used for the purpose of exhibiting work of outstanding artists of national and international reputation. This gallery is known as the School Gallery. From time to time throughout the year, stimulating exhibitions and discussion groups are held. The Gallery is run by a Student Exhibition Committee representing all departments of the School, elected by the student body, and holding office for the period of enrollment in the School. The purpose of these exhibitions is to bring to the School artists who have already demonstrated merit and who can give the student a greater understanding of present-day trends. Many of the men present have not exhibited in Boston before. Whenever possible, lectures are held in connection with the exhibitions.

Exhibitions of student work are presented from time to time in the Special Exhibition Galleries of the Museum and in the School gallery. The School presents the Museum School Student Annual at the close of each School year for a period of two or more weeks at which time a comprehensive view of the School's program can be seen. Special exhibitions are arranged of traveling scholars when the awards are made and upon returning.

## SUMMER SESSION

At the present time the art school is not in session during the summer months. Students on the degree programs take this opportunity to fulfill many of the academic requirements at the summer school of Tufts University.



## TUITION SCHOLARSHIPS AND FUNDS

The following endowed Scholarships and Funds, income from more than \$271,000, are awarded annually as tuition scholarships to students with recognized ability who wish to continue their art education at the School. The majority of these scholarships are awarded at the close of each school year for the following year to students who have shown outstanding promise. New students must have exceptional ability to receive a scholarship. Funds are also available on a limited basis for student aid where need is shown to be exceptional. In the case of the Harriet Dean Buckingham Scholarship, the award not only carries tuition in the School but also living or travel allowance while at the School. This scholarship is specifically offered for high school graduates from the State of New Hampshire and particularly the city of Nashua. In May of each year an Entrance Scholarship competition is held at the School and at major centers throughout the United States for the selection of a limited number of first year scholarship students. For further information write to the Scholarship Committee.

### Unrestricted as to Department

- 10 Bartol Scholarships
- 5 Mary O. H. Longstreth Scholarships
- 4 Jessie Louise Sturdivant Scholarships
- 2 Mary Ripley Trust Scholarships
- 1 Susan Minot Lane Scholarship
- 1 Alice F. Brooks Memorial Scholarship
- 1 George Hollingsworth Scholarship
- 1 Alicia Keyes Memorial Scholarship
- 1 Annie L. Cox Scholarship Fund
- 1 Harriet Dean Buckingham Scholarship
- Annie Francis Day Fund
- Eliza Beulah Blackford Fund

### Departments of Drawing and Painting

- 1 Ellen K. Gardner Scholarship
- 1 Helen Hamblen Scholarship
- 1 Jean Munroe LeBrun Scholarship

### Department of Sculpture

- 2 Mrs. David Hunt Memorial Scholarships

### Department of Design

- 1 Lucy Scarborough Conant Scholarship

Between 35 and 50 students receive aid from these funds each year. In many cases students of outstanding merit win annual tuition scholarships throughout their complete courses.

The School has also made available \$10,000 for further tuition scholarships for needy students.

The loan funds of the School are continually increasing and are available for students on either the diploma or degree programs without interest charge.

## PRIZES

Approximately fifty prizes are awarded each year through the endowment of the Boit fund founded for the purpose of recognizing and honoring excellence in draftsmanship. It is also through this fund that the Boit summer competition has been held each fall as one of the outstanding events of the School year. The Ceramic Prize of the Pottery Workshop of Boston is awarded each year as a special recognition in this field for the most outstanding work of that department. A special gem prize for the most outstanding work in the field of Jewelry and Silversmithing is awarded as a gift of the head of the department.

Some of the Special prize winners have been the following:

<u>Boit Summer Prize</u>	<u>Pottery Workshop Prize</u>	<u>Gem Prize</u>	<u>Society of Printers Prize</u>
1951-Patricia Jones	1951-Paul Bellardo	1951-David Hoover	1952-Albert Giardini
1952-Domenick Angelo	1952-Jacklyn Lair	1952-Elizabeth Gleim	1953-Rodney Hildahl
1953-Reba Stewart	1953-Glenn Lewis	1953-Reino Martin	1954-Ann Leonard &
1954-Reba Stewart	1954-Philip Vincelett	1954-Mary Batchelder	Pauli D. Simpson
1955-Lorna Hoover	1955-Merville Nichols	1955-Vincent Ferrini	1955-Joyce Palmer

## TRAVELING SCHOLARSHIPS FOR FIFTH-YEAR STUDENTS AND GRADUATES

The following endowed traveling scholarships, the income from more than \$350,000, are awarded by the Scholarship Committee annually, to advanced students of outstanding merit who have completed a minimum of two full years in the Museum School.

### Unrestricted as to Department

Ruth A. Sturdivant Scholarship, for women  
Kate Morse Scholarship, for women  
School Scholarship, for men  
Clarissa Bartlett Traveling Scholarship, for study abroad  
Rebecca R. Joslin, for study abroad

### Department of Painting

James William Paige, for two years' study in Europe  
Albert H. Whitin Scholarship, for a student in Ecclesiastical design,  
especially stained glass or portraiture, for study in Europe

### Department of Sculpture

Mrs. David Hunt Scholarship, for one year's study in Europe

### Department of Design

Charles Amos Cummings Memorial Scholarship, for men

## TRAVELING SCHOLARSHIP HOLDERS

1951 - 1955

### Charles Amos Cummings Memorial Scholarship

1952 - John Russell Clift  
1952 - Salvatore Gulino  
1953 - Blair Lent  
1955 - Norman Gross

### Mrs. David Hunt Scholarship

1951 - Ruth Spaulding  
1954 - Domenick Angelo

### Rebecca R. Joslin

1952 - David Hoover  
1953 - Harold Schremmer  
1954 - Reino Martin  
1954 - Robert Wells

### Kate Morse Scholarship

1953 - Sonia St. B. Crossen  
1953 - Georgianna Nyman  
1954 - Nancy Marchand

### James William Paige Scholarship

1951 - Joseph M. Ablow  
1953 - Henry Schwartz  
1955 - Yutaka Ohashi

### Ruth A. Sturdivant Scholarship

1951 - Hazel Olson Brown  
1951 - Susan Bridge  
1952 - Angelica Bodky  
1952 - Nancy Burdoin  
1952 - Elizabeth Silvagni  
1954 - Mary Batchelder  
1954 - Luise Scialla  
1955 - Nettie Hjort  
1955 - Alta Ann Parkins

### Albert Henry Whitin Scholarship

1951 - Joseph L. Young  
1952 - Martin Barooshian  
1953 - Hester Dignan  
1955 - Jane Stouffer

## TUITION

All fees are payable on opening day each term, but no bills are rendered. The registration fee is not refundable, not applied to tuition, and is paid only the first year. No reduction will be made for late registration, but credit will be given in any course in which satisfactory marks have been attained regardless of date of enrollment.

Registration . . . . .	\$ 10
Full year . . . . .	450
1st term . . . . .	225
2nd term . . . . .	225
3rd term . . . . .	200

Enrollment in first two terms entitles student to free tuition in third term.

### Degree Tuition (in second-, third-, and fourth-years)

1st semester . . . . .	\$325
2nd semester . . . . .	\$325

For all academic courses taken separately either at Tufts University or at the Museum School, the tuition charge will be \$25 per credit hour per semester. Laboratory fees will be charged at the rate listed in the Tufts University catalogue for courses taken.

For all degree candidates Tufts University will charge directly for the degree fee at the time of the faculty vote.

### EVENING CLASS TUITION--See Evening School Folder

## LABORATORY FEES

### MAJOR COURSE (per term)

Ceramics . . . . .	\$10
Sculpture . . . . .	5
Graphic Arts . . . . .	5
Book Illustration . . . . .	10
Technical Study (Painting) . . . . .	5

### ELECTIVE COURSE (per term)

Ceramics . . . . .	\$ 5
Sculpture . . . . .	3
Graphic Arts . . . . .	3
Book Illustration . . . . .	5
Practice Teaching . . . . .	10

## SPECIAL FEES

Locker rental . . . . .	\$ 2
Make-up examination . . . . .	2
Student fee . . . . .	2

## COLLEGE COURSE LAB. FEES

(See Tufts College catalogue)



## REFUND SCHEDULE

Refunds are made only in the case of formal written withdrawal addressed to the Registrar due to illness confirmed in writing by the attending physician. Application for refund must be made in writing before the end of the term during which the formal withdrawal or absence occurs. Refunds are restricted to tuition and do not include such items as laboratory or student fees. Art supplies are not returnable.

<u>Period of attendance from date of enrollment</u>	<u>Percent charged</u>
One week or less	20%
Between one and two weeks	20%
Between two and three weeks	40%
Between three and four weeks	60%
Between four and five weeks	80%
Over five weeks	100%

Veteran withdrawals will be prorated in accordance with Veterans Administration regulations.

## GENERAL INFORMATION

### ATTENDANCE

Classes are in session from 8:45 a.m. to 5 p.m. daily and for first-year students from 8:45 a.m. to 12 n. on Saturday. Regularity in attendance is essential. Unexcused absences are not permitted. Students must report at the School office if late.

### DEPORTMENT

The School reserves the right to dismiss any student at any time for any reason that may seem sufficient to the administration.

## LIBRARY

The School library is open to the students every week day from 9 a.m. to 5 p.m. Books may be taken out overnight or longer. The Museum library is open for study every day except Monday from 9 a.m. to 4:20 p.m. and Saturday from 9 a.m. to 1 p.m. The School issues cards to out-of-town students for special use in the Boston Public Library.

**LOCKERS** - Each student will require a coat locker for which there is a charge of \$2.00.

**MEALS** - Students are served in groups at the Museum Restaurant. Low cost items are included on the regular menu during the School year.

**MATERIALS** - Art materials may be bought at the School supply store from 8:30 a.m. to 9:30 a.m., and from 12 n. to 2 p.m., and from 6 p.m. to 6:30 p.m., except on Saturday.

**MESSAGES** - Personal messages and telephone calls are placed in student mail boxes. Students will not be called from classrooms except in cases of extreme emergency. Students are not allowed to use department telephones unless permission is granted by the School office.

**RATINGS** - Marks are available at the School office in January, April and June. Reports will be mailed to all students at the close of the School year. Deportment and attendance will be considered in assigning final grades.

**REGISTRATION** - Student may apply for admission in writing or in person at any time. Applications will be considered at examining periods during the second week of September, November, January, March, May and July.

**SALE** - Work done outside of regular classes will be presented for sale to the public annually. The Student Exhibition Committee, in consultation with the Head of the School, elects its own jury and committees.

**SPECIAL CURRICULA** - Students desiring to carry academic courses additionally are requested to consult the Head of the School for schedule adjustments.

**STUDENT HOUSING** - The School has no housing facilities under its jurisdiction but is glad to assist in any way possible in obtaining accommodations for out of town students. The School recommends the Boston Students Union, 96 The Fenway, Boston, and Franklin Square House, 11 East Newton Street, Boston. For further information write directly to these addresses.

**STUDENT PROPERTY** - The School assumes no responsibility for the personal property of students. Students are requested to keep their belongings in lockers supplied for the purpose. Losses should be reported immediately and articles found brought to the School office.

**VISITORS** - Students are not permitted to take visitors through the studios during class hours. Anyone wishing to see the School should report at the office.

## DAY SCHOOL

1956 - 1957

Registration first year

September 19

Registration advanced

September 21

### First term (12 weeks)

Classes commence

September 24

Classes suspended

October 12, November 12, 22, 23, 24

Term closes at noon

December 15

### Second term (12 weeks)

Classes commence

January 7

Classes suspended

February 22

Term closes at noon

March 30

### Third term (9 weeks)

Classes commence

April 8

Classes suspended

April 19, May 30

Term closes at noon

June 8

1957 - 1958

Registration first year

September 18

Registration advanced

September 20

### First term (12 weeks)

Classes commence

September 23

Classes suspended

October 12, November 11, 28, 29, 30

Term closes at noon

December 14

### Second term (12 weeks)

Classes commence

January 6

Classes suspended

February 22

Term closes at noon

March 29

### Third term (9 weeks)

Classes commence

April 7

Classes suspended

April 19, May 30

Term closes at noon

June 7



## EVENING SCHOOL

1956 - 1957

### First term (15 weeks)

Registration 6:00 - 8:00 p.m.	September 27
Classes commence	October 1
Classes suspended	October 12, November 12, 22, 23 December 24 through January 6
Term closes	January 26

### Second term (15 weeks)

Registration 6:00 - 8:00 p.m.	January 31
Classes commence	February 4
Classes suspended	February 22, April 1 through April 7 April 19
Term closes	May 25

1957 - 1958

### First term (15 weeks)

Registration 6:00 - 8:00 p.m.	September 26
Classes commence	September 30
Classes suspended	November 11, 28, 29 December 23 through January 5
Term closes	January 25

### Second term (15 weeks)

Registration 6:00 - 8:00 p.m.	January 30
Classes commence	February 3
Classes suspended	March 31 through April 6
Term closes	May 24

Fine Arts  
1918-195

1959-60

83rd YEAR

**THE BOSTON MUSEUM SCHOOL**  
A DEPARTMENT OF THE MUSEUM OF FINE ARTS









B O S T O N  
M U S E U M  
S C H O O L

1959-1960

A Department of the Museum of Fine Arts

Established in 1876

Ceramics

Commercial Art   Design

Drawing   Graphic Arts

Painting

Jewelry   Silversmithing

Sculpture



School of the Museum of Fine Arts

230 The Fenway, Boston 15, Mass.

Telephone: COpley 7-9300

June 30, 1959

### *Courses of Instruction*

Diploma	.	.	.	.	.	.	.	.	.	.	4	years
B.F.A.	.	.	.	.	.	.	.	.	.	.	4	years
B.S. in Ed.	.	.	.	.	.	.	.	.	.	.	4½	years
Graduate Certificate (Professional Artist)	.	.	.	.	.	.	.	.	.	.	1	year

### *Veterans' Programs*

Veterans who are eligible for educational benefits under Public Laws 550, 634, and 894 may enter any one of the programs subject to limitations required by the Veterans Administration.

The School is a member of the National Association of Schools of Design, is accredited by the U. S. Department of Justice for foreign students, and by the Veterans Administration for training under P.L. 550, 634, 894.



43RD PAIGE TRAVELING SCHOLAR

—Ohashi

Since 1876 the Museum of Fine Arts in Boston has conducted a professional school of art to carry on the fine tradition of the arts in New England. This School is known as the Boston Museum School. Throughout these 80 years the Museum has presented the finest in art education, considering it a responsibility to offer a serious tested program of study at the lowest possible cost to its students. A survey of the professional art field will show much evidence of this training in the long list of graduates and alumni who have led the way in this country and in foreign lands. "The Boston School" continues to be as outstanding in the art annals of today as in former generations.

The School building, constructed in 1929 specifically for an art school, is situated between Boston's beautiful Fenway and Huntington Avenue, one of the main thoroughfares of the city. It is adjacent to the Museum; across the street from the Isabella Stewart Gardner Museum and the main buildings of Simmons College; and within a few blocks of Wentworth Institute; Northeastern University; Forsyth Dental Clinic; Symphony Hall, the home of the Boston Symphony Orchestra; the New England Conservatory of Music; the Boston Conservatory of Music; and Harvard Medical School. It fills a unique place in the life of the city, state, and in fact, New England as a whole, unrivalled in its professional training by any of the university art departments or schools of art of which there are many in the area.

# Trustees of the Museum

RALPH LOWELL, President  
ROBERT BALDWIN, Treasurer  
PERRY T. RATHBONE, Director  
DAVID B. LITTLE, Secretary

## *Elected*

NELSON WILMARTH ALDRICH  
WILLIAM TRUMAN ALDRICH  
ROBERT BALDWIN  
MRS. HENRY MATHER BLISS  
SAMUEL CABOT  
WILLIAM HENRY CLAFLIN  
THOMAS JEFFERSON COOLIDGE  
EDWARD WALDO FORBES  
G. PEABODY GARDNER  
JOHN LOWELL GARDNER  
MRS. ROGER HAYDOCK HALLOWELL  
BARTLETT HARDING HAYES, JR.  
PHILIP HOFER  
RICHARD CUSHING PAINE  
PERRY TOWNSEND RATHBONE  
PAUL JOSEPH SACHS  
NATHANIEL SALTONSTALL  
HENRY LEE SHATTUCK

## *Appointed by Ladies Committee*

MRS. RICHARD P. CHAPMAN  
MRS. FRANK S. CHRISTIAN

## *Appointed by Boston Athenaeum*

PARKMAN DEXTER HOWE  
CARLTON RUBIRA RICHMOND  
WALTER MUIR WHITEHILL

## *Appointed by Harvard*

CHARLES ALLERTON COOLIDGE  
JOHN COOLIDGE  
CHARLES L. KUHN

## *Appointed by M.I.T.*

PIETRO BELLUSCHI  
JOHN ELY BURCHARD  
JULIUS ADAMS STRATTON

## *Ex Officio*

RALPH LOWELL	Trustee of Lowell Institute
JOHN B. HYNES	Mayor, City of Boston
ERWIN D. CANHAM	President, Trustees of Boston Public Library
DENNIS C. HALEY	Superintendent of Public Schools, City of Boston
OWEN B. KIERNAN	Commissioner of Education, Commonwealth of Mass.



## *The Purpose*

The School is a department of the Museum, whose control is vested by its charter and by-laws in thirty-five trustees, members of the Corporation, twenty-one elected with life tenure, nine by appointment and five ex officio. The curriculum of the School rests with the Committee on the School, a body of seven chosen from the thirty-five Museum Trustees. Under this committee the faculty, the vital teaching power of the entire organization, functions. The Visiting Committee, composed of art connoisseurs, collectors, trustees, and practicing artists, contributes through advice and criticism to the welfare of the School and thus to the eventual benefit of the student body.

The School is dedicated to the successful development of the completely trained professional artist who carries the School diploma as an insignia of this center of culture. It stands for the complete freedom of expression of the student in all facets of his selected craft. Although the School fully understands the need and advantage of contemporary thinking in design and technique, it is determined to retain the soundness of a broad background to give the student this freedom of expression. The School fully concurs with the premise that the artist must be imaginative, must be well and broadly educated, and must not be solely involved in the sterile pleasures of craft, but it has proved through its carefully studied past, that imagination and education without an equivalent balance in craft is equally incorrect. Craftsmanship is not sacrificed to time and speed of production in the Boston School.

For the well-trained artist craftsman of today, there is a constantly increasing demand from industry, business, and the professions for young men and women with artistic skill and ability. Financial independence, public recognition, and the intense personal satisfaction arising from the productive use of creative talent await those who have the proper training and background. The full realization of such opportunities, however, is still dependent upon thorough preparation, the mastery of a variety of techniques and the development of individual competency. Competition among aspirants is keen, and quite naturally employers are searching the schools only for those who are best fitted to fill highly specialized positions. For that reason alone, students and their parents are urged to be extremely selective in their choice of a school. There is no gainsaying the fact that an investment in an art career calls for the expenditure of considerable time, money, and effort, and many factors should be studied before a decision is reached.

## Committee on the School

PERRY T. RATHBONE, *Chairman*  
Director of the Museum

RALPH LOWELL  
President of the Museum

ROBERT BALDWIN  
Treasurer of the Museum

NATHANIEL SALTONSTALL  
Trustee

WILLIAM T. ALDRICH  
Trustee

T. JEFFERSON COOLIDGE  
Trustee

PIETRO BELLUSCHI  
Trustee

RUSSELL T. SMITH  
Head of the School

## Visiting Committee

NELSON WILMARTH ALDRICH  
Trustee

WILLIAM TRUMAN ALDRICH  
Trustee

PIETRO BELLUSCHI  
Trustee

JOHN COOLIDGE  
Trustee

MISS GERTRUDE FISKE  
Painter

BARTLETT HARDING HAYES, JR.  
Trustee

MISS LOIS LILLEY HOWE  
Architect

ROBERT T. MARKSON  
Industrialist

MISS AMELIA PEABODY  
Sculptor

NATHANIEL SALTONSTALL  
Trustee

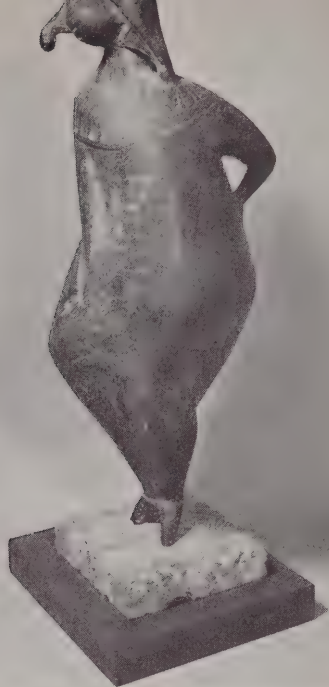
HANNS SWARZENSKI  
Curator

MRS. F. CARRINGTON WEEMS  
Sculptor

13TH HUNT  
TRAVELING  
SCHOLAR

—Angelo

1957 Stone Prize



Whether a student possesses considerable artistic talent or is not sure that he has any at all, his application will be given the same consideration. It is the School's charge to serve beginner and experienced alike and to inspire each to attain the highest level of artistic achievement.

The School offers a choice of specialized study and technical training in fields of art, whether or not the student is continuing a secondary-school introduction to the subject. Such a choice is made following the general introductory first year, which familiarizes the student with all the major subjects of the School and with the problems of technical proficiency necessary to the professions. In this first year, students can re-appraise that talent so often overlooked or sometimes exaggerated in earlier efforts. No proof of talent is surer than actual contact with methods and materials in the professional school.

The Boston Museum School diploma and affiliated degrees are symbols of a thoroughness of training in art which cannot be found in the Bachelor degree programs of other institutions. Where other degree programs attempt to adapt the professional art training to the four-year college curriculum, the resulting graduate of the usual Liberal Arts structure falls short of the required professional schools training. Many students plan to complete the professional training after attending a degree-granting institution. Because the early years of Museum School training cannot be duplicated, such students find that the final goal of *becoming an artist* has been extended from four to six or seven years, far more than the actual time devoted to academic work at the other institution. There is no short cut to the skills of the professional artist nor can one overlook the vital necessity of early years at a professional art school.



# Faculty

RUSSELL T. SMITH, Head of the School

JOSEPH HODGSON, Dean of Freshmen

## DEPARTMENT OF CERAMICS

NORMAN ARSENAULT, Head

PAUL BELLARDO

## DEPARTMENT OF DRAWING & GRAPHIC ARTS

TURE BENG TZ, Head

RICHARD C. BARTLETT

JOSEPH CAPACHIETTI

SUZANNE CHAPMAN

JOHN R. CLIFT

THOMAS DAHILL

EMILIO DiFRANZA

ROBERT E. GRADY

EUGENE C. WARD

## DEPARTMENT OF PAINTING

JAN COX, Head

JASON BERGER

M. WILLIAM BOYHAN

JAMES DUKAS

PANOS GHIKAS

ARTHUR POLONSKY

MICHAEL TULYSEWSKI

GARDNER COX, Lecturer

Anatomy: TURE BENG TZ

Perspective: JOSEPH HODGSON

## DEPARTMENT OF COMMERCIAL ART & DESIGN

RUSSELL T. SMITH, Head

ELEANOR E. BARRY

EDWARD KARR

WALTER H. LORRAINE

BRET D. MONTAGUE

BEN NASON

LEONARD PRESTON

LEO E. PRINCE

HENRY SCHWARTZ

## DEPARTMENT OF JEWELRY & SILVERSMITHING

JOSEPH L. SHARROCK, Head

HAZEL OLSON BROWN

## DEPARTMENT OF SCULPTURE

PETER P. ABATE

ALF BRACONIER

ERNEST E. MORENON

HAROLD TOVISH

F. W. ALLEN, Emeritus

Television: TURE BENG TZ

RICHARD C. BARTLETT

History of Art: RUSSELL T. SMITH

CHARLES PRICE



11TH WHITIN TRAVELING SCHOLAR

—Stouffer

## *The Opportunities*

To make degrees available to those who wish professional training, the School has developed an effective curriculum in affiliation with Tufts University leading to either the Bachelor of Fine Arts degree or the Bachelor of Science in Education degree. There are many requests for teachers with a careful balance of artistic and scholastic ability. The course leading to a Bachelor of Science in Education degree is designed to meet this need. The Bachelor of Fine Arts degree gives the student an opportunity to obtain academic courses of college calibre without loss of time on the road to the artists' profession. It is not a degree that qualifies the student for teaching in the public schools of most states.

For the student who plans to devote full time to the study of art, the day school course offers a four-year professional diploma program in any of its six departments. At the same time transfer can be made without loss of credit to the new four-year Bachelor of Fine Arts degree program or the four and one-half year Bachelor of Science in Education degree program offered in affiliation with Tufts University. Both of these latter curricula combine three years of the professional diploma course with academic subjects of university degree standards.

Here at the Boston Museum School the student also finds the opportunity for graduate study through endowment funds of half a million dollars. The income from these funds creates sixteen traveling scholarships yearly which, combined with the Museum School diploma, carry the recognition, honor and reputation of Museum School Alumni and the Museum itself, whose stability is evident in its collection of world famous objects and in its more than twenty million dollars of endowment. In this way the School offers to its students unparalleled advantages for study, research, and cultural advancement, both here and abroad.



## 42ND PAIGE TRAVELING SCHOLAR

1956 Stone Prize

—Schwartz

### Staff

RUSSELL T. SMITH, Head of the School

JOSEPH HODGSON, Dean of Freshmen

MRS. HELEN F. ROBINSON, Manager and Registrar

MISS MABEL GORTON, Secretary to Head of School

MISS ELEANOR E. BARRY, Librarian

MRS. BEATRICE FORD, Secretary

MISS ESTHER B. SMILEY, Assistant Librarian

MRS. HELEN SMITH, Secretary of Alumni Association

WILLIAM J. McLAUGHLIN, Superintendent

MRS. AMY F. GIBSON, Manager Emeritus

School is open from 8:45 a.m. to 5:00 p.m. daily and from 8:45 a.m. to 12:00 noon on Saturday. Evening School meets from 6:30 p.m. to 9:30 p.m.



# Admission

## *Diploma Course*

Students may apply for admission in writing or in person at any time. For admission in the fall term, students must submit transcripts of secondary school records and any higher academic school attended. Applicants must also submit examples of original work at examining periods and must be accepted before entering. Examining periods will be held in January, March, May, July and September when work will be reviewed. It is not necessary to appear in person at these examining periods. In special cases, students may enter the School at the beginning of the January or April terms upon acceptance by the Head of the School and the department head, but full qualification is essential. No student is eligible unless he is at least sixteen years of age and has completed a high school education or the equivalent.

## *Advanced Standing*

Students wishing to enter with advanced standing in any one of the major departments should follow the regular procedure and in addition be prepared to have a personal interview with the department head and the Head of the School.

## *Degree Courses*

No student will be accepted in the degree courses until he has completed the first-year general course in the School or the equivalent. Application for degree courses must be submitted by April fifteenth for admission during the following school year. No applications for degree courses will be accepted prior to admission into the School. Students planning to enter upon one of the two degree programs offered through the School by Tufts University should have completed at least 15 units in secondary school subjects as follows: English (3 units), Math (1 unit), History (1 unit), Foreign Language (2 units), Electives (8 units), chosen from Science, Art, Music, Math, Foreign Language, History. Each unit represents a year's study in a secondary school.

Special secondary school training can be appraised and in many cases be accepted in lieu of the above requirements since the main purpose of the School is to develop artists. If deficiencies in secondary school credits are considered of a serious nature, students may be required to complete elementary work as prerequisite before acceptance into the degree programs.

## *Special Students*

For the special student who wishes to experiment with a limited amount of art, certificate courses in single subjects may be arranged if the work presented is of satisfactory standard and if there is an opening in class enrollment.

# Courses of Instruction

## *Diploma Course*

The regular four-year diploma course may be taken in any one of the departments of the School. It consists of the regular first-year program as listed under first-year course. In the second year the student has the opportunity to elect a major subject from one of the six departments and may follow the prescribed course of that department for a term. At the end of each term of the second year, students receiving a grade of "C" or better may elect to continue or change to another major subject. Students not receiving the required grade are advised to elect a second major subject after discussion with the Head of the School. See also elective courses.

In the third and fourth years the student follows the prescribed course of the selected major subject provided he has received a grade of "C" or better in the previous year. New students entering advanced programs must present work of equal standard in all subjects of the course.

## *Fifth-Year Courses*

A limited number of fifth-year students are accepted upon application to the Head of the School. These students, who have successfully completed all the required courses of the major or the equivalent, are permitted to select individual problems unrelated to the courses of the School, under the supervision and direction of the head of their respective departments. Free access is given to any courses in the School. A limited number of fifth-year students are accepted on tuition scholarship for assisting the faculty with the curriculum of the School. Students may work in private studios but a minimum of 25 hours per week at the School is required of Veterans.

## *Bachelor of Fine Arts*

The School offers an opportunity to students interested in the combination of a professional art training and a liberal arts degree in making available a program of study leading to a Tufts University degree. This degree does not include education courses and, therefore, will not qualify the student to teach in the public schools of most states. However, it will give the student some of the liberal arts subjects normally enjoyed in the liberal arts college. This curriculum requires three years of the School's regular four-year diploma program spread through a four-year period. (See department curricula.) A thesis course of six credits is also required. In addition the following academic subjects must be taken: English (6 credits), Literature (6 credits), Foreign Language III-IV (6 credits), Government or History (6 credits), Psychology (6 credits), History of Art IIIa and IIIb (6 credits), Electives (6 credits) to be taken in the fields of Sociology, Psychology, Philosophy, History or Government, Music, Drama, Religion. Upon completion of this course of 136 credits with not less than 30 credits of C grade or better in academic courses, Tufts University will award the degree of Bachelor of Fine Arts.

## *Bachelor of Science in Education*

Through an affiliation with Tufts University, the School offers a course in teacher training leading to the degree of B.S. in Ed., awarded by the University upon completion of 148 credits with not less than 39 credits of C grade or better in Academic courses. The curriculum of the course requires three years of the School's regular four-year course with an average of "B" or better in the second and third years, or four years with an average of "C," but the student must complete two years in one specific major subject. If a student is receiving an average of "B" or better and wishes to take an additional fourth year at the School, he may obtain a diploma from the School as well as a degree from Tufts University after the completion of the course. A course of six credits in practice teaching is also required by the School. In addition, students will take forty-eight credits at Tufts University in the following subjects: English (6 credits); English Literature (6 credits); Introductory Psychology (3 credits); Educational Psychology (3 credits); Introduction to Education (3 credits). Electives in Education (12 credits). Suggested: Secondary Education; Methods of Teaching. Social Sciences (6 credits) to be taken in one of the following subjects: Economics, Sociology, Government, Philosophy, Religion. Electives outside of Education Electives (9 credits). These courses may be selected at the discretion of the student.

For content of academic courses see Tufts University catalog.

Students electing degree curricula to be completed in a minimum amount of time should enroll in a split program, half art, half academic, during the third and fourth years. Much of the academic work will be scheduled at the School. The work at Tufts University may be taken during either summer or winter sessions. No student may enter the final semester of the course unless all School credits are complete.

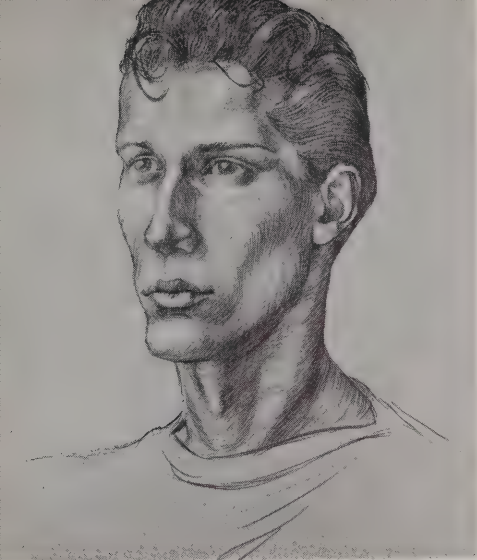
### *Certificate Courses*

Special students wishing to select programs which do not follow the regular curriculum may do so following the presentation of such programs and their acceptance by the faculty. Students may receive upon request certificates for work satisfactorily completed. Special students will be accepted only to the capacity of the School.

### *Evening School*

Evening classes are held in Life Drawing, Graphic Arts, Water Color, Oil Painting, Sculpture, Ceramics, Interior Design, Foundation Design, Anatomy, Perspective, Lettering and Calligraphy, and History of Art. Upon satisfactory completion of any course credit will be given toward a Day School diploma or toward an Evening School certificate. Students may apply for admission by calling at the School office between the hours of 9:00 a.m. and 4:30 p.m., 9 a.m. to 11:30 a.m. Saturdays. For further details see page 43.





—Edlund

Bloedel—



FIRST-YEAR COURSE. Semester hour credits. Diploma program per year.

	<i>Credits</i>		<i>Credits</i>
*Drawing I	8	*Design I	4
*Painting I	1½	*Anatomy I	6
*Sculpture I	1½	*Perspective I	6
*Metal I (optional)	1	*History of Art Ia, Ib	6
*Ceramics I (optional)	1	*Tentative Major	1 or 2

Total 35 credits

\* Courses included in degree curriculum. For other degree requirements see page 12.

## FIRST-YEAR COURSE

An introduction for all departments in the regular four-year course. To give the student the opportunity to select the technique which best expresses his interests, the first-year program covers all departments of the School. Each entering student is advised to follow this program unless, after discussion with the Head of the School, he shows that he has already completed the work of this course. At the end of the second term, students have the opportunity to go more deeply into a tentative major subject.

**DRAWING I.** Elementary drawing from the standpoint of structure, line, form, texture and third dimension using still life and life models. A pointed medium is desired for accuracy. Quick drawings are required as preparation for the second-year imaginative work. In addition, an introduction to the processes of graphic arts including the final printing is given.

**PAINTING I.** A course in three stages to acquaint the student with the problems of painting: 1. Experiment with color and texture in two-dimensional plan; 2. Basic form in space; 3. Application of color, space and form problems in portrait and still life work.

**SCULPTURE I.** An introduction to three-dimensional design, stressing mass and texture using abstract forms. The study of the Problem of Relief and the structure of the skeleton.

**METAL I.** The study of the malleability, surface textures, cutting and forming of metals in the making of fine rings, pins, and earrings. Use of gems with the fabrication of silver.

**CERAMICS I.** An elementary course to effect an orientation to ceramics and to develop an understanding of the media by which it is produced.

**DESIGN I.** The course aims at an understanding of fundamental principles with freedom from derivative influences. Line, tone, color and texture problems develop creative power through a fusion of knowledge, feeling, and skill. Work advances from simple non-objective arrangements to the expression of concrete ideas and organization by plastic means.

**ANATOMY I.** A course which makes the student aware of the anatomical structure of the human body. Separate studies of bones and muscles are developed and combined in a figure in motion. Skeletal and muscular figures are drawn from memory. Lecture and demonstration.

**PERSPECTIVE I.** Drawing in true perspective of exterior and interior designs, gradually breaking down architectural perspective to the artist's viewpoint.

**HISTORY OF ART Ia, Ib.** Fundamental design and content studied through illustrated lectures and trips through museums. Chronological history through Rome. Notebooks and quick design sketches are required.



2ND GRADUATE BARTLETT TRAVELING SCHOLAR —Berger '49

PAINTING. Semester hour credits diploma program per year.

Second year	<i>Credits</i>	Third year	<i>Credits</i>
*Painting II	8	*Painting III	9
*Drawing II	8	*Drawing III	4
*Technical Study II	2	*Technical Study III	6
*Design II	4	*Design III	6
*History of Art IIa, IIb	6	History of Art III	6
Total 28 credits		Total 31 credits	

Fourth year	<i>Credits</i>
Painting IV	8
Drawing IV	4
Technical Study IV	6
Design IV	6
History of Art IV	6
*Thesis	
Total 30 credits	

\* Courses included in degree curriculum. For other degree requirements see page 12.



## PAINTING

In the painting Department the fundamentals of drawing and painting are considered essential. In second year stress is placed equally on life drawing and on landscapes, still life and portrait painting. In addition originality and individual expression are developed through design. Experimentation is fostered through elementary technical study. Upon completion of the second year the student gradually expands his painting knowledge while reducing his hours in the drawing studio. A free choice of media, subject matter and expression develops the individual approach. Advance painting stresses portrait, figure, costume, and landscape on the professional level. Mural techniques are offered with emphasis on true fresco and more recently developed materials. A special class with actual wall space assigned is conducted to acquaint the student with the problem of full-scale murals. The total processes of constructing the plaster wall, preparation of materials, the design, cartoon, and final painting are handled as actual problems by the student. Lectures are given by the faculty members of the Painting Department on basic and aesthetic problems in modern art.

**PAINTING II.** Representation of various actual textures. Free painting from still life using experience gained in Painting I. Portrait and costume with stress on draftsmanship.

**TECHNICAL STUDY II.** Lectures, demonstrations, and seminars on painting techniques, water color, gouache, fresco, and oil with emphasis on grounds, tempera techniques, and oil glazes.

**PAINTING III.** Painting from life models with emphasis on structure, form, and space. Experimentation is made in various media.

**TECHNICAL STUDY III.** Study of techniques of old masters of the early Italian and Flemish schools. Paintings are recreated.

**PAINTING IV.** Painting from life and portrait. Color and relation of color to space are emphasized. Free creative painting under supervision of the instructor. Advanced study of texture and form.

**TECHNICAL STUDY IV.** Advanced study of techniques of previous year. Analysis and the study of the techniques of Titian, Rubens, and Rembrandt, etc. A special study is made of the techniques of encaustic painting and polymer tempera.



12TH WHITIN  
TRAVELING  
SCHOLAR

—Petrov

SCULPTURE. Semester hour credits diploma program per year.

Second year	<i>Credits</i>	Third year	<i>Credits</i>
*Sculpture II	8	*Sculpture III	9
*Drawing IIa	4	*Drawing III	4
*Technical Study II	4	*Technical Study III	6
*Design IIa	6	*Design III	6
*History of Art IIa, IIb	6	*History of Art III	6
Total 28 credits		Total 31 credits	

Fourth year	<i>Credits</i>
Sculpture IV	8
Drawing IV	4
Technical Study IV	6
Design IV	6
History of Art IV	6
*Thesis	
Total 30 credits	

\* Courses included in degree curriculum. For other degree requirements see page 12.

## SCULPTURE

The Sculpture Department deals with design and form in three dimensions. Figure and portrait are studied in clay as training in fundamentals. This knowledge, expanded to include animal and abstract forms, is applied in composition, a subject which comprises a major part of the work after the first year. Students in Technical class render these designs in various final media both old and new. Carving by the direct method in wood or stone is a special feature of the department. Students can also combine programs with the Department of Ceramics.

SCULPTURE II. Clay modeling in figure and portrait from life to train the student in the basic principles of mass movement, balance, and proportion. In composition, simplicity and unity are stressed.

TECHNICAL STUDY II. Problems in three dimensions studying different volumes and geometric patterns as the approach to carving. Introduction to casting in waste and piece molds and to ceramic sculpture.

SCULPTURE III. Advanced study of portrait and figure from life for the better understanding of plastic and sculptural form. Design and execution of creative compositions.

TECHNICAL STUDY III. Original sketches translated into stone or wood at same scale. Tempering and forging of tools. Enlarging and reducing from model to finished medium. A study of cement casting and polishing and of ceramic building, glazing, and slip-casting.

SCULPTURE IV. The development of original compositions—modeled or carved—with occasional refresher work from life.

TECHNICAL STUDY IV. Advanced problems in technical sculpture including direct carving, metal casting, plastics, and ceramics.



37TH STURDIVANT  
TRAVELING  
SCHOLAR

—Stewart



GRAPHIC ARTS. Semester hour credits diploma program.

Second year	<i>Credits</i>	Third year	<i>Credits</i>
*Graphic Arts II	8	*Graphic Arts III	9
*Drawing II	8	*Drawing III	4
*Technical Study II	2	*Technical Study III	6
*Design II	4	*Design III	6
*History of Art IIa, IIb	6	History of Art III	6
Total 28 credits		Total 31 credits	

Fourth year	<i>Credits</i>
Graphic Arts	8
Drawing IV	4
Technical Study IV	6
Design IV	6
History of Art IV	6
*Thesis	
Total 30 credits	

\* Courses included in degree curriculum. For other degree requirements see page 12.

## GRAPHIC ARTS

The study of the fine art of printmaking as a profession is the main purpose of the Drawing and Graphic Arts Department. Each medium is thoroughly explored and experimentation is encouraged. The students receive a knowledge of the complete process from preparation of the stone, plate or block, through to inking and printing. No stones or plates are prepared or printed professionally outside the School. The course includes etching, aquatint, drypoint, engraving, lithography, woodcut, wood engraving, and serigraphy. Students have ample opportunity to work in color in all media as well as in black and white. Stress is placed on design, and an understanding of the simplicity of line, tone, and color.

**GRAPHIC ARTS II.** An introduction to Graphic Arts through assigned problems to familiarize the student with the various media so that by the end of the year, he can better decide in which process he prefers to work.

**TECHNICAL STUDY II.** An introduction to the techniques of handling the presses, chemicals, papers and inks.

**GRAPHIC ARTS III.** The student is encouraged to specialize in two or more media. The processes are refined and more accurately mastered.

**TECHNICAL STUDY III.** The student is required to select a print—any medium—from the Museum print department to be executed as a technical problem.

**GRAPHIC ARTS IV.** There is serious specialization in two media, with experimentation. Different media are combined. The student may express his ideas in any medium, in any way that he chooses through criticism of his work at regular intervals. Opportunity is given to utilize all the knowledge and technique of the past three years, and to create prints without any distracting courses or assignments.

**TECHNICAL STUDY IV.** Research in mixed techniques, using the Museum collection for research, the student shows four media in various techniques illustrated with drawings from prints.



35TH CUMMINGS TRAVELING SCHOLAR

—Gage

COMMERCIAL ART and DESIGN. Semester hour credits diploma program per year.

Second year	Credits	Third year	Credits
*Commercial Art II	2	*Commercial Art III	9
*Drawing II	8	*Drawing III	4
*Technical Study II	6	*Technical Study III	6
*Design II	6	*Design III	6
*History of Art IIa, IIb	6	History of Art III	6
Total 28 credits		Total 31 credits	

Fourth year	Credits
Commercial Art IV	8
Drawing IV	4
Technical Study IV	6
Design IV	6
History of Art IV	6
*Thesis	
Total 30 credits	

\* Courses included in degree curriculum. For other degree requirements see page 12.



## COMMERCIAL ART AND DESIGN

The Commercial Art and Design Department trains professional artists for book and magazine illustration, flat pattern design and advertising design, interior and furniture design, and production illustration. The fundamentals of lettering, perspective, mechanical drawing, and color harmony lead to creative designs developing the individual student's approach for illustration, interior, or advertising.

**COMMERCIAL ART II.** Elementary problems in layout, basic design, and rendering techniques. An elective is required in either Graphic Arts or Painting.

**TECHNICAL STUDY II.** A course in calligraphy, lettering, mechanical drawing, and advanced problems in perspective. In the third term mechanical drawing is completed with an interior design problem.

**COMMERCIAL ART III.** The present-day trends in design discussed and analyzed from the viewpoint of reproduction, salability, and appropriateness of material. Problems given in packaging, poster, and car cards. Students interested in interior design may elect this as a major subject in this course and continue the study through the following year. In the third term all students are required to take a problem in book design and illustration and elementary typesetting.

**TECHNICAL STUDY III.** An advanced course in calligraphy, airbrush technique, brush drawing, and other technical problems. Museum research problems.

**COMMERCIAL ART IV.** Selecting a single field such as illustration, interior or advertising, the student stresses finished work suitable for presentation to future employers. Problems analyzed and carried out with complete details. A selected group of students majoring in design may take work under Gyorgy Kepes in his course at the Massachusetts Institute of Technology.

**TECHNICAL STUDY IV.** Reproduction and practical application of individual problems. Students in book design set and print original designs.



35TH STURDIVANT TRAVELING SCHOLAR

—Hjort



4TH JOSLIN TRAVELING SCHOLAR

—Schremmer

JEWELRY AND SILVERSMITHING. Semester hour credits diploma program per year.

Second year	<i>Credits</i>	Third year	<i>Credits</i>
*J & S II	8	*J & S III	9
*Drawing IIb	4	*Drawing IIIa	4
*Technical Study II	6	*Technical Study III	6
*Design II	4	*Design III	6
*History of Art IIa, IIb	6	*History of Art III	6
Total 28 credits		Total 31 credits	

Fourth year	<i>Credits</i>
J & S IV	8
Drawing IVa	4
Technical Study IV	6
Design IV	6
History of Art IV	6
*Thesis	
Total 30 credits	

\* Courses included in degree curriculum. For other degree requirements see page 12.

## JEWELRY AND SILVERSMITHING

It is the purpose of the Department to develop professional artists with a thorough knowledge of both jewelry and silversmithing. Modern methods and originality of expression are encouraged and developed. Careful workmanship, accuracy, and sympathy for the materials are required.

**JEWELRY AND SILVERSMITHING II.** Work is done with forming, chasing, dapping, and joining of several units to create the desired composition. Adaption of the medium to practical problems is stressed.

**TECHNICAL STUDY II.** Elementary lectures in processes and the maintenance of tools.

**JEWELRY AND SILVERSMITHING III.** Pieces are created in a variety of metals with time equally divided between jewelry and silversmithing. In jewelry problems the techniques involved in the setting of gems, carving, engraving, and relief work are carried out. In silversmithing such processes as open blocking, planishing and raising are taught.

**TECHNICAL STUDY III.** Advanced lectures on metals, methods, tools, and the structure, color and hardness of gems.

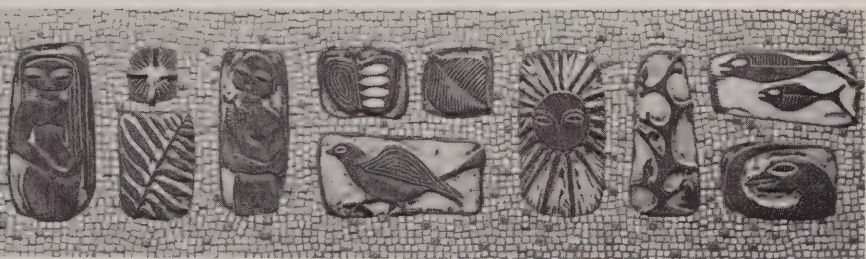
**JEWELRY AND SILVERSMITHING IV.** Students may specialize in the art of jewelry or silversmithing or both. Such problems as bowls, trays, candlesticks, after-dinner coffee sets, tea sets, bracelets, rings, earrings, chains, etc., are executed.

**TECHNICAL STUDY IV.** This course is combined with the third-year course. In addition, field trips studying various phases of the art and the comparison between hand-wrought and machine-made objects are included.



3RD GRADUATE BARTLETT

TRAVELING SCHOLAR—Bellardo '50



1958 STONE PRIZE

—Bellardo '50

CERAMICS. Semester hour credits diploma program per year.

Second year	<i>Credits</i>	Third year	<i>Credits</i>
*Ceramics II	8	*Ceramics III	9
*Drawing IIb	4	*Drawing IIIa	4
*Technical Study II	6	*Technical Study III	6
*Design II	4	*Design III	6
*History of Art IIa, IIb	6	History of Art III	6
Total 28 credits		Total 31 credits	

Fourth year	<i>Credits</i>
Ceramics IV	8
Drawing IVa	4
Technical Study IV	6
Design IV	6
History of Art IV	6
*Thesis	
Total 30 credits	

\* Courses included in degree curriculum. For other degree requirements see page 12.



## CERAMICS

The Department of Ceramics joins with the Pottery Workshop of Boston in the use of the wing added to the School in 1950. A main studio which contains throwing wheels and glazing facilities, designed to afford the best possible working conditions, a clay mixing room with the most modern equipment for its preparation, a humidified damp-room, a fully equipped glaze laboratory and a kiln room containing periodic kilns for oxidation and reduction firings in low or high temperatures.

The progressive educational pattern followed by the department, with its informal class forums, attempts to impart to each student the necessary technical knowledge, understanding of form and design to develop creative individuality and self-expression.

Through a membership in the Society of Arts and Crafts permanently maintained by the School, advanced students may test the salability of their work (which must be accepted by the Society's jury).

**CERAMICS II.** Throwing on potters wheel with practical problems to induce a careful study of the means by which pottery is controlled for design of form and technique. Elementary Ceramic Sculpture is recommended as an elective.

**TECHNICAL STUDY II.** Lectures, glaze calculations, and development of original glazes; laboratory work making and firing test tile experiments with clay bodies and glazes. Methods of glaze application and decorative techniques. Practical work learning operation of clay equipment; stacking and firing kilns; keeping graph charts of firing schedule from optical pyrometer readings. Class forums for discussion and appraisal of pottery produced. Ceramic sculpture and a study of the problems faced in its execution. Museum research.

**CERAMICS III.** Advanced application of work outlined for second-year class and execution of collaborative designs, correlated with individual creative work.

**TECHNICAL STUDY III.** Lectures, laboratory work, class forums, methods of forming and making plaster molds, mechanical drawing and kiln design.

**CERAMICS IV.** Continuation of advanced studies outlined in second and third years with particular stress on individual creative problems.

**TECHNICAL STUDY IV.** Kiln construction. Execution of self-given problems after consultation with and approval of the department head.

## Drawing

Drawing is considered the basic language of all departments and is included in all four years of the regular courses. Its approach is varied to fulfill the need of each department. It is a primary course in Painting, Commercial Art, and Graphic Arts; while in Sculpture, Ceramics, and Jewelry and Silversmithing it is secondary, stressing movement in space, technical expression, or technical rendering as the case may be. A knowledge of mechanical drawing is required for Commercial Art, Ceramics, and Jewelry and Silversmithing. The desire of the department of Drawing and Graphic Arts is to develop the study of memory drawing, creative drawing without models, in all primary courses.

**DRAWING II.** Drawing from life models in any medium. Various subjects are assigned once a month to be drawn from memory in the classroom as training for quick observation and mental retention.

**DRAWING IIa.** This course is similar to Drawing II, but meets only six hours a week.

**DRAWING IIb.** This course gives special attention to problems of rendering objects, textures, and includes Museum research.

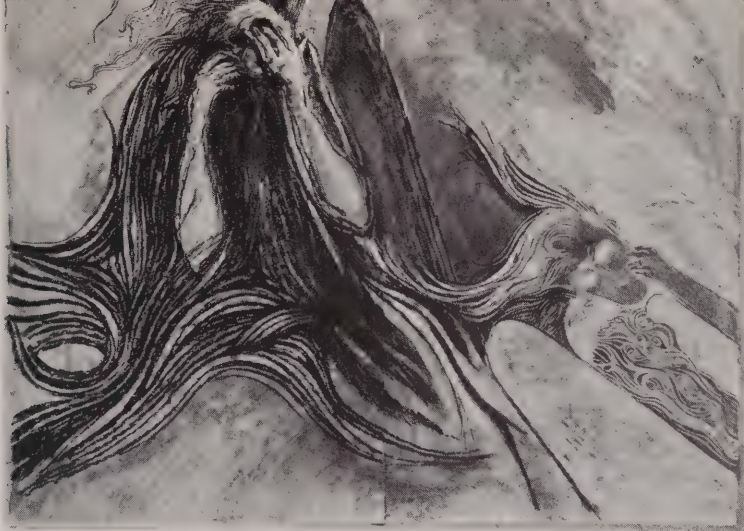
**DRAWING III.** Drawing primarily from life models and preparation studies for major subjects. Memory drawings. Quick drawings from life for sculptors.

**DRAWING IIIa.** This course continues the problems of Museum research, rendering, and textures.

**DRAWING IV.** Advanced drawing from life and memory. Advanced technical drawings.

**DRAWING IVa.** This course completes the problems of advanced rendering.

Separate sections are offered in each of these courses where attention is given the problems of rendering objects, textures, and to Museum research, all of which are of particular importance to the departments of Jewelry and Silversmithing, Ceramics, and Commercial Art.



4TH YEAR DRAWING

—Joseph

## Design

DESIGN II. In each department second-year design continues to develop creative power and imagination through more practical problems with a concrete idea. Freedom from derivative influences is stressed. This course varies from department to department, taking into consideration the specific requirements of the mediums. In every case the purpose is to prepare the student for the collaborative problems of the following year. In Commercial Art and Design the course studies basic problems of three dimensions.

DESIGN III and IV. During each year at least five collaborative design problems are given to all third- and fourth-year students. Each student prepares sketch solutions to scale for the subject assigned. Designs are worked up as independently as possible with criticism from the faculty of the School as required. Emphasis is placed on creative imagination, technical construction, originality and feeling for the subject. Whenever possible, actual programs are used and rigid specifications must be followed. The scope of the problems tries to give a wide variety to the training. Professional men are consulted on specific subjects where the problem demands further clarification.

## History of Art

The History of Art is given in lecture form by the Fine Arts faculty of Tufts University, and, with the exception of History Ia corresponds to courses listed as F.A. 1, F.A. 2, F.A. 3, and F.A. 151 in the Tufts University Liberal Arts Catalogue. Each course carries academic credits.

History III and IV are given by the faculty of the Museum School and do not carry Tufts University academic credits except in transfer where granted.

HISTORY Ia and Ib (for description of course see First Year).

HISTORY IIa, IIb. A general survey through illustrated lectures on the history and appreciation of art. Following the first-year course, this course continues to build the knowledge of historical periods from Rome to the 20th century with stress on design and content. Students are required to study the material in the Museum at first hand. Notebook sketches, reading assignments, and Museum research are required.

HISTORY IIIa, IIIb (For degree students). An advanced lecture course on the 19th and 20th centuries.

HISTORY III and IV. An advanced course in the history of art. Term papers are written on broadly assigned subjects by all diploma students in the third and fourth years. These papers are carefully planned with accurate annotations and references and relate specifically to the student's field of concentration. Research sketches are required with each paper using Museum material wherever possible. Within the general assigned subject, the student is permitted to write on his particular interest. Classes meet in discussion groups with faculty and visiting lecturers.





1ST GRADUATE BARTLETT TRAVELING SCHOLAR —Gerber '54

## Elective Courses

Second, third, and fourth-year schedules permit the selection of an elective course (2 credits per semester) if the student wishes it. In this way it may be possible for the individual student to vary his program to develop special talents or to combine the influences of different approaches. Specific elective courses are required by some departments as part of the curriculum. Each department offers an elective course similar in content to its major, for students of other departments. These courses meet twice or three times a week with special instruction. Three years in one elective subject is the equivalent of a year to a year and a half in the major course. In certain cases, material from the technical course is included. Through the selection of elective courses a broader approach may sometimes be obtained than by restricting activities to one department. The courses are limited in enrollment to the capacity of department facilities and may be used as the fulfillment of the minor requirement in the diploma course.

## Minor Requirement

The program of study of all diploma candidates also requires the inclusion of a minor as well as a major subject of concentration. This minor requirement is fulfilled by satisfactorily passing at least five terms (5 semester hour credits) during the second, third, and fourth years in the elective subject of one department other than the major department of the student. The selection of the minor subject is, however, an elective choice of the students upon consultation with the department head.

## Lectures and Exhibitions

The School is happy to have in its building the Institute of Contemporary Art of Boston, an internationally known organization. For two years, the students have enjoyed outstanding exhibitions of internationally known artists in the front lobby of the building and in the modern second floor gallery. Such outstanding artists as Matta, Baizerman, Calder, and Salemme as well as group exhibitions of contemporary French, Canadian, and American artists have been seen.

From time to time throughout the year, stimulating exhibitions and discussion groups are held by a Student Committee representing all departments of the School. The purpose is to bring to the School artists who have already demonstrated merit and who can give the student a greater understanding of present-day trends. As far as possible the student committee relates its program to the group of exhibitions presented by the Institute of Contemporary Art.

Exhibitions of student work are presented from time to time in the Special Exhibition Galleries of the Museum and in the School. The School presents the Museum School Student Annual at the close of each School year for a period of two or more weeks at which time a comprehensive view of the School's program can be seen. Special exhibitions are arranged of traveling scholars both when the awards are made and upon their return.

## Summer Session

At the present time the art school is not in session during the summer months. Students on the degree programs take this opportunity to fulfill many of the academic requirements at the summer school of Tufts University.

# Student Activities Committee

The Student Activities Committee was organized through the initiative of the students themselves to conduct the kind of extra-curricula program which appeals to art students and would fulfill their own needs. It is governed by the students through representatives from all of the departments of the School. To satisfy both educational and social activities, the Committee has sponsored and managed projects such as: Coffee Forums with panel discussions by students, faculty, and invited guests; lectures, movies, receptions, dances, and other social gatherings. In the process of development is a student-designed magazine which is to be combined with an Alumni Bulletin and news organ. Participation in the Committee's projects has been enthusiastically received by students, faculty, and Museum staff alike. Many of the meetings have been held in the Museum Lecture Hall and the Trustees Room.



## 1958-1959 Officers

Helen Vaisnoris, President  
Laura Gonnella, Vice-President  
Beatrice Sargent, Secretary  
Dolber Blodgett, Secretary  
Karen Kniager, Treasurer

Courtland Bennett  
Augusta Crocker  
John DeYesso  
Richard Edlund  
Sheba Furman  
Susan Godfrey  
Janet Holly  
Lucia Millet

Charles Milson  
Diane Nelson  
Hugh Riley  
Robert Savage  
William Spencer  
Robert Troie  
Richard Wirtz



## Senior Prize Program

For the past eight years the Museum has offered high schools and private schools in New England two prize awards for juniors or seniors in art classes. The selection of students to win these awards is made by each school, usually the art teacher. These prizes are in the form of free tuition in a survey course in art in the studios of the Museum School on seven Saturday afternoons during March and April. Students are given actual working experience in each of the six departments of the School, an opportunity not generally available anywhere else in the country. In no way is this program limited to students planning to enter the Museum School. It is hoped that the Museum can fill a need for juniors and seniors who have shown ability in art and who are planning to enter colleges and art schools throughout the country in the near future. After each department has been examined, a final Saturday is devoted to the Museum and its world famous collections. Secondary school students interested in attending these classes should contact their art teacher or school principal.







## Commencement

For the past sixteen years, the School has made a gala occasion at Commencement time when diplomas, prizes, and traveling scholarships are officially awarded. These exercises take place in the perfect setting of the Garden Court of the Museum with not only its natural beauty, but also many of the great sculpture masterpieces of the ages standing in attendance. For once the student body becomes more formal in its dress. Curators of the Museum, invited illustrious guests, and graduates—old and new—gather together. Following the Commencement exercises the Museum School annual exhibition is opened to the public.

Students receive yearly ratings based on the following numerical scale for each semester hour of credit: A — 400, B — 300, C — 200, D — 100. Plus and minus values are found by increasing or decreasing the letter value by 30 points.

Diplomas are awarded on the basis of talent, ability, and general grade averages. Outstanding ability is recorded on the diploma of the School at three levels of achievement over a four-year average: Distinction — 280 and with two of the four Junior-Senior major courses not less than A—; Honors — 310 and with three of the four Junior-Senior major courses not less than A—; Highest Honors — 340 and with all Junior-Senior major courses not less than A—.

Similar averages are now being considered for advancement in the day school.

# Alumni Association

The active and growing Alumni Association of the School of the Museum of Fine Arts dates from 1952 when a new constitution was drawn up to provide an organization capable of the greatest practical service to the School, its students and alumni.

Officers and directors elected by the members guide the work of the Association. In addition to its elected members the Board includes as *ex officio* members Mr. Nathaniel Saltonstall, a Trustee of the Museum and Mr. Russell T. Smith, Head of the School. The President of the Alumni Association is a non-voting member by invitation of the Museum's Committee on the School. These arrangements permit a desirable and effective liaison between Museum, Alumni and School.

Membership in the Alumni Association is available in three different categories.

## 1. *Voting Membership*

This is the standard, full scale membership in the Association, open to individuals who have attended the School for one year or more.

## 2. *Voting Membership Plus Museum Membership*

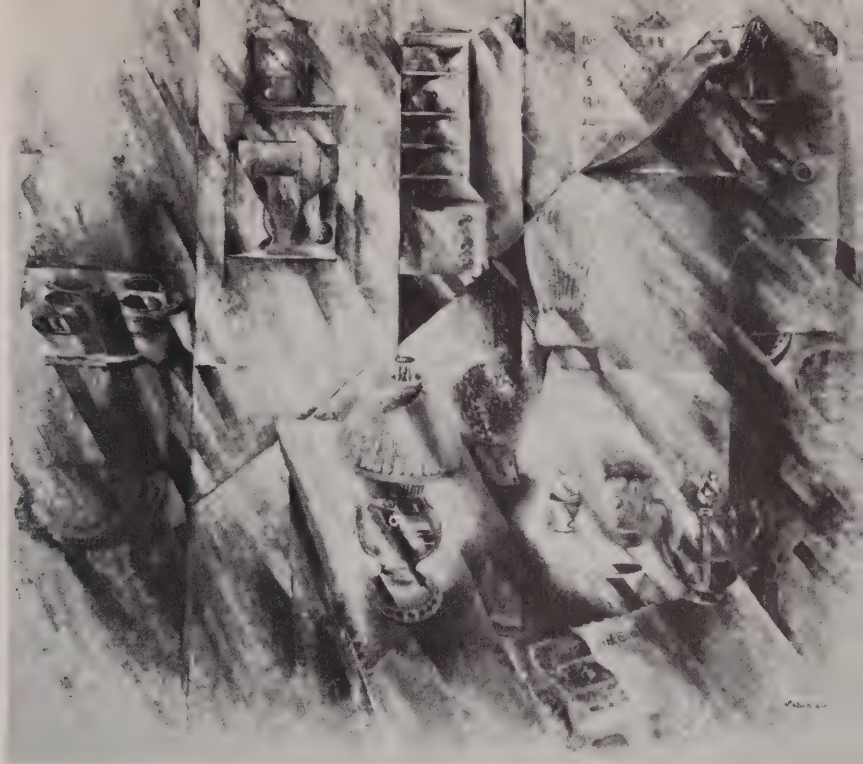
In addition to all privileges of Alumni Association Membership this category provides full Basic Membership in the Museum of Fine Arts itself, including Museum Bulletins, invitations to special Museum activities, exhibition openings, etc.

## 3. *Friends of the School Membership*

To this membership the Association welcomes those who are not alumni but who desire to take part in the work of the Association and contribute to the welfare of the School. All Association privileges are accorded except the vote.

Alumni Association dinner meetings, which are held four times during the school year, are famous for good cooking and lively discourse. Dinner speakers are drawn from many different fields of Art.

The purpose of the Association is, through an informed and organized alumni body, to further the progress of the School, its students and graduates.



6TH GRADUATE BARTLETT TRAVELING SCHOLAR —Hillsmith '34

## 1958-1959 Officers

Will Davenport, President  
 Joseph Gropper, Vice President  
 Eugene Ward, Secretary  
 Joseph Kenney, Treasurer  
 Mrs. Helen Smith, Executive Secretary

## Directors

Joseph Kenney  
 Richard Bartlett  
 Mrs. Kenneth Howe  
 M. William Boyhan

Mrs. Stephen Edgell  
 Paul Revaleon  
 Laurence Hobbs

*ex officio*

Nathaniel Saltonstall, Museum Trustee  
 Russell T. Smith, Head of the School

# Tuition Scholarships

The following endowed Scholarships and Funds, income from more than \$271,000, are awarded annually as tuition scholarships to students with recognized ability who wish to continue their art education at the School. The majority of these scholarships are awarded at the close of each school year for the following year to students who have shown outstanding promise. New students must have exceptional ability to receive a scholarship. Funds are also available on a limited basis for student aid where need is shown to be exceptional. In the case of the Harriet Dean Buckingham Scholarship, the award not only carries tuition in the School but also living or travel allowance while at the School. This scholarship is specifically offered for high school graduates from the State of New Hampshire and particularly the city of Nashua. In May of each year an Entrance Scholarship competition is held at the School and at major centers throughout the United States for the selection of a limited number of first year scholarship students. For further information write to the Scholarship Committee.

## *Unrestricted as to Department*

### 10 Bartol Scholarships

5 Mary O. H. Longstreth Scholarships

4 Jessie Louise Sturdivant Scholarships

2 Mary Ripley Trust Scholarships

1 Susan Minot Lane Scholarship

1 Alice F. Brooks Memorial Scholarship

1 George Hollingsworth Scholarship

1 Alicia Keyes Memorial Scholarship

1 Annie L. Cox Scholarship Fund

1 Harriet Dean Buckingham Scholarship

Annie Francis Day Fund

Eliza Beulah Blackford Fund

Grace Strong Fund

## *Departments of Drawing and Painting*

1 Ellen K. Gardner Scholarship

1 Helen Hamblen Scholarship

1 Jean Munroe Lebrun Scholarship

## *Department of Sculpture*

2 Mrs. David Hunt Memorial Scholarships

## *Department of Design*

1 Lucy Scarborough Conant Scholarship

Between 35 and 50 students receive aid from these funds each year. In many cases students of outstanding merit win annual tuition scholarships throughout their complete courses.

## FUNDS

The loan funds of the School are continually increasing and are available for students on either the diploma or degree programs without interest charge.



Approximately fifty prizes are awarded each year through the endowment of the Boit fund founded for the purpose of recognizing and honoring excellence in draftsmanship. It is also through this fund that the Boit summer competition has been held each fall as one of the outstanding events of the School year. The Ceramic Prize of the Pottery Workshop of Boston is awarded each year as a special recognition in this field for the most outstanding work of that department. A special gem prize for the most outstanding work in the field of Jewelry and Silversmithing is awarded as a gift of the head of the department.

Some of the Special prize winners have been the following:

## *Boit Summer Prize*

1951	Patricia Jones	1955	Lorna Hoover
1952	Domenick Angelo	1956	Gerald DiGiusto
1953	Reba Stewart	1957	Alexandra Solowij
1954	Reba Stewart	1958	Vincent Ferrini

## *Pottery Workshop Prize*

1951	Paul Bellardo	1955	Merville Nichols
1952	Jacklyn Lair	1956	Jane Tocco
1953	Glenn Lewis	1957	Barbara Storey
1954	Philip Vincelett	1958	John William Lockhart

## *Gem Prize*

1951	David Hoover	1955	Vincent Ferrini
1952	Elizabeth Gleim	1956	Patricia Dumas
1953	Reino Martin	1957	Helen Manczur
1954	Mary Batchelder	1958	Judith Wingert

## *Society of Printers Prize*

1952	Albert Giardini	1955	Joyce Palmer
1953	Rodney Hildahl	1956	Lorraine Donati
1954	Ann Leonard	1957	Nancy Beetham
1954	Pauli D. Simpson	1958	Judith Richardson

## *Society of Arts and Crafts Prize (Jeweler's Guild)*

1957	Harold Whitsitt
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## *Harold Avedisian Prize*

1957	Richard Gage	1958	Ralph DeLuca
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# Traveling Scholarships

The following endowed traveling scholarships, the income from more than \$350,000, are awarded by the Scholarship Committee annually, to advanced students of outstanding merit who have completed a minimum of two full years in the Museum School.

## *Unrestricted as to Department*

Ruth A. Sturdivant Scholarship, for women  
Kate Morse Scholarship, for women  
School Scholarship, for men  
Clarissa Bartlett Traveling Scholarship  
Rebecca R. Joslin, for study abroad

## *Department of Painting*

James William Paige, for two years' study in Europe  
Albert H. Whitin Scholarship, for a student in Ecclesiastical design,  
especially stained glass or portraiture, for study in Europe

## *Department of Sculpture*

Mrs. David Hunt Scholarship, for one year's study in Europe

## *Department of Design*

Charles Amos Cummings Memorial Scholarship, for men

# Traveling Scholarship Holders

## 1951-1958

### CHARLES AMOS CUMMINGS MEMORIAL SCHOLARSHIP

1952	John Russell Clift	1953	Blair Lent
1952	Salvatore Gulino	1955	Norman Gross
		1958	Richard Gage

### MRS. DAVID HUNT SCHOLARSHIP

1951	Ruth Spaulding	1956	Alice Lurio
1954	Domenick Angelo	1957	Gerald DiGiusto

### REBECCA R. JOSLIN

1952	David Hoover	1954	Robert Wells
1953	Harold Schremmer	1957	William Eng
1954	Reino Martin		

# KATE MORSE SCHOLARSHIP

1953	Sonia St. B. Crossen	1954	Nancy Marchand
1953	Georgianna Nyman	1958	Ann Seymour

# JAMES WILLIAM PAIGE SCHOLARSHIP

1951	Joseph M. Ablow	1955	Yutaka Ohashi
1953	Henry Schwartz	1957	Justin Curry
		1958	George Dergalis

# RUTH A. STURDIVANT SCHOLARSHIP

1951	Hazel Olson Brown	1954	Mary Batchelder
1951	Susan Bridge	1954	Luise Scialla
1952	Angelica Bodky	1955	Nettie Hjort
1952	Nancy Burdoin	1955	Alta Ann Parkins
1952	Elizabeth Silvagni	1956	Reba Stewart
		1958	Susan Billings
		1958	Barbara Storey Ohashi

# ALBERT HENRY WHITIN SCHOLARSHIP

1951	Joseph L. Young	1955	Jane Stouffer
1952	Martin Barooshian	1957	Mirtala Petrov
1953	Hester Dignan		

# CLARISSA BARTLETT TRAVELING SCHOLARSHIPS

1956	Marjorie Gerber, '54 Jason Berger, '48 Paul Bellardo, '50	Emilio DiFranza Harold Shremmer Eugene Solot
1957	John Jagel, '55 Jack Wolfe, '48 Shepard Brown William Eng Donald Kelley David Walker	1958 Fannie Hillsmith, '34 Carole MacArthur David Sandstrom Robert McCue Barbara Storey Ohashi Harold Whitsitt Eva Llorens

# MR. AND MRS. DAVID G. STONE TRAVELING SCHOLAR PRIZE

1955	Blair Lent
1956	Henry Schwartz
1957	Domenick Angelo
1958	Paul Bellardo



## Television

For the first time, the School has made available to the television audience its outstanding teaching methods and unexcelled instruction. As part of the Museum's offering on the educational channel, WGBH-TV—Channel 2, "Bengtz on Drawing" and "Groundwork in Graphics" will be presented.

**BENGTZ ON DRAWING**—October 7-January 23, 1959.

Ture Bengtz, Head of the Department of Drawing and Graphic Arts, has simplified the basic problems of drawing to the point where they can be easily studied by the television audience. Fifteen weeks of lectures and criticism is showing the way to the development of the "Art School of the Air." Hundreds of letters and drawings received from old and young have been discussed and explained on the program's class criticism session.

**GROUNDWORK IN GRAPHICS**—January 27-May 15, 1959.

Richard Bartlett, Instructor in Graphic Arts, has developed a simplified approach to linoleum and wood block for fine art and commercial printing. This fifteen week program given in the spring of 1959 investigates the print field with stress on linoleum, wood block and serigraph printing. Etching and lithography will be demonstrated. The students duly enrolled in either the day or evening school will receive credit for the work done for this television course. Complete lists of materials and tools necessary for home study which can be purchased at art supply stores are available to the television audience upon request during the scheduled weeks of the program.

For further information, write to the television faculty at the School.

Tuesday and Friday evenings at 7:45 P.M.

October to May—WGBH-TV—Channel 2



# Evening School

The purpose of the evening classes is to make the School's approach and high standard available to students who have necessary day jobs or who wish to prepare for future entrance into the day school. Students may enroll in either single courses or in the evening school certificate program. In so far as possible, instructors are selected from the day school faculty, and course, shortened if necessary, are arranged to present the material offered in corresponding day school classes.

The evening school year of thirty weeks is divided into two semesters of fifteen weeks each beginning in late September. Classes meet from 6:30 to 9:30 p.m. on nights designated for each course. Students are accepted for intermediate work when elementary work or the equivalent has been passed satisfactorily. Advanced work in painting, graphic arts, sculpture, interior design and ceramics may be taken after consultation with the Head of the School, hours and days to be arranged.

The program of study leading to the Evening School Certificate which approximates the work of one and one-half years in the day school can be credited toward a diploma upon entrance as a transfer student into the day school.

For further information, write for the Evening School Bulletin.

## General Information

**ATTENDANCE**—Classes are in session from 8:45 a.m. to 5 p.m. daily and from 8:45 a.m. to 12 n. on Saturday. Regularity in attendance is essential. Unexcused absences are not permitted. Students must report at the School office if late.

**DEPORTMENT**—The School reserves the right to dismiss any student at any time for any reason that may seem sufficient to the administration.

**LIBRARY**—The School library, run jointly with the Institute of Contemporary Art library, is open to the students every week day from 9 a.m. to 5 p.m. Books may be taken out overnight or longer. The Museum library is open for study every day except Monday from 10 a.m. to 4:20 p.m. and Saturday from 10 a.m. to 1 p.m.

**LOCKERS**—Each student will require a coat locker for which there is a rental charge of \$2.00.

**MEALS**—Students are served in groups at the Museum Restaurant. Low cost items are included on the regular menu during the School year.

**MATERIALS**—Art materials may be bought at the School supply store from 8:30 a.m. to 9:30 a.m., and from 12 n. to 2 p.m., and from 6:15 p.m. to 6:45 p.m., except on Saturday.

**MESSAGES**—Personal messages and telephone calls are placed in student mail boxes. Students will not be called from classrooms except in cases of extreme emergency. Students are not allowed to use department telephones unless permission is granted by the School office.

**RATINGS**—Marks are available at the School office in January, April and June. Reports will be mailed to all students at the close of the School year. Deportment and attendance will be considered in assigning final grades.

**REGISTRATION**—Student may apply for admission in writing or in person at any time. Applications will be considered at examining periods during the second week of September, November, January, March, May and July.

**RETENTION OF WORK**—The school reserves the right to retain and reproduce examples from the work of each student. Except in special cases all work will be returned at the end of five years after graduation.

**SALE**—Work done outside of regular classes will be presented for sale to the public annually. The Student Exhibition Committee, in consultation with the Head of the School, elects its own jury and committees.

**SPECIAL CURRICULA**—Students desiring to carry academic courses additionally are requested to consult the Head of the School for schedule adjustments.

**STUDENT HOUSING**—The School has no housing facilities under its jurisdiction but is glad to assist in any way possible in obtaining accommodations for out of town students. The School recommends Students House, 96 The Fenway, Boston, and Franklin Square House, 11 East Newton Street, Boston, for women only. For further information write directly to these addresses.

**STUDENT PROPERTY**—The School assumes no responsibility for the personal property of students. Students are requested to keep their belongings in lockers supplied for the purpose. Losses should be reported immediately and articles found brought to the School office.

**VISITORS**—Students are not permitted to take visitors through the studios during class hours. Anyone wishing to see the School should report at the office.

All fees are payable on opening day each term, but no bills are rendered. The registration fee is not refundable, not applied to tuition, and is paid only the first year. No reduction will be made for late registration, but credit will be given in any course in which satisfactory marks have been attained regardless of date of enrollment.

## DIPLOMA TUITION

Registration . . . . .	\$ 10
Full year . . . . .	500
1st term . . . . .	250
2nd term . . . . .	250
3rd term . . . . .	225

Enrollment in first two terms entitles student to free tuition in third term. For all academic courses taken separately either at Tufts University or at the Museum School, the tuition charge will be \$30 per semester hour credit.

## DEGREE TUITION

2nd year . . . . .	\$750
3rd year . . . . .	750
4th year . . . . .	750
Late registration . . . . .	60

The Bachelor of Science in Education degree course requires an additional \$360 for the 12 credits which are taken in summer school or during an additional semester at Tufts University. A late registration fee of \$60 is payable by any student entering the degree program after the second year.

For all degree candidates taking 12 or more academic credits a \$50 student fee per semester will be charged to cover degree, medical, and other student privileges at Tufts University.

All other fees will be charged as for the diploma program.

Please make checks payable to *School of the Museum of Fine Arts*.

## EVENING SCHOOL TUITION

Registration .....					\$ 5
Tuition for each semester of 15 weeks					
1 evening .....	\$35	3 evenings .....			\$65
2 evenings .....	50	4 evenings .....			80
	5 evenings .....				\$90

# Laboratory Fees

## MAJOR COURSE (per term)

Ceramics .....	\$10
Sculpture .....	5
Graphic Arts .....	5
Book Illustration .....	10
Technical Study (Painting) .....	5

## ELECTIVE COURSE (per term)

Ceramics .....	\$ 5
Sculpture .....	3
Graphic Arts .....	3
Book Illustration .....	5
Practice Teaching .....	10

## SPECIAL FEES

Locker rental .....	\$ 2
Make-up examination ....	2
Student fee .....	2

## EVENING SCHOOL (for each semester of 15 weeks)

Ceramics I, II .....	\$5
Graphic Arts I, II .....	5
Sculpture I, II .....	5

## REFUND SCHEDULE

Refunds are made only in the case of formal written withdrawal addressed to the Registrar due to illness confirmed in writing by the attending physician. Application for refund must be made in writing before the end of the term during which the formal withdrawal or absence occurs. Refunds are restricted to tuition and do not include such items as laboratory or student fees. Art supplies are not returnable.

Period of attendance from date of enrollment	Percent charged
One week or less	20%
Between one and two weeks	20%
Between two and three weeks	40%
Between three and four weeks	60%
Between four and five weeks	80%
Over five weeks	100%

Veteran withdrawals will be prorated in accordance with Veterans Administration regulations.

## CREDIT RATIOS

For purposes of credits, the School year of 33 weeks is evaluated into two semesters of 15 weeks each. One credit is given for each three hours of studio work per week taken through one 15-week period. One credit is given for each hour of lecture per week taken through one 15-week period.



# Day School

1958-1959

Registration, first year	September 17
Registration, advanced	September 19

## First term (12 weeks)

Classes commence	September 22
Classes suspended	October 13, November 11, 27, 28, 29
Term closes at noon	December 13

## Second term (12 weeks)

Classes commence	January 5
Classes suspended	February 23
Term closes at noon	March 28

## Third term (9 weeks)

Classes commence	April 6
Classes suspended	April 20, May 30
Term closes at noon	June 6

1959-1960

Registration, first year	September 16
Registration, advanced	September 17, 18

## First term (12 weeks)

Classes commence	September 21
Classes suspended	October 12, November 11, 26, 27, 28
Term closes at noon	December 12

## Second term (12 weeks)

Classes commence	January 4
Classes suspended	February 22
Term closes at noon	March 26

## Third term (9 weeks)

Classes commence	April 4
Classes suspended	April 19, May 30
Term closes at noon	June 4

# Evening School

## 1958-1959

Registration 6:00-8:00 p.m. September 25

### First term (15 weeks)

Classes commence	September 29
Classes suspended	October 13, November 11, 27, 28 December 22 through January 4
Term closes	January 23

### Second term (15 weeks)

Registration 6:00-8:00 p.m.	January 29
Classes commence	February 2
Classes suspended	February 23, March 30 through April 5 April 20
Term closes	May 22

## 1959-1960

Registration 6:00-8:00 p.m. September 24

### First term (15 weeks)

Classes commence	September 28
Classes suspended	October 12, November 11, 26, 27 December 21 through January 3
Term closes	January 22

### Second term (15 weeks)

Registration 6:00-8:00 p.m.	January 28
Classes commence	February 1
Classes suspended	February 22, March 28 through April 3, April 19
Term closes	May 20

FINE  
ARTS \* 8078.191

# BOSTON MUSEUM SCHOOL

A DEPARTMENT OF THE MUSEUM OF FINE ARTS

1961-1962

8/29/61



*Evening School*

# THE SCHOOL OF THE MUSEUM OF FINE ARTS

Boston, Massachusetts

RUSSELL T. SMITH, *Head of the School*

EUGENE C. WARD, *Assistant*

MRS. HELEN F. ROBINSON, *Manager*

## FACULTY

Drawing, Graphic Arts: TURE BENGTZ

Asst. in Drawing:

EMILIO A. DIFRANZA

JASON BERGER

Asst. in Graphic Arts:

EUGENE C. WARD

WALTER PASHKO

Sculpture: ERNEST MORENON

ALF BRACONIER

Interior Design: BRET D. MONTAGUE

JAMES MCCULLOUGH

Perspective: ROBERT E. WEATHERBEE

Anatomy: WALTER PASHKO

Painting: KARL TABERY

FRANCESCO CARBONE

Ceramics: NORMAN ARSENAULT

PAUL BELLARDO

Foundation Design.

LEO E. PRINCE

Advertising Design and Layout:

BEN NASON

Airbrush: LEONARD PRESTON

Water Color: ROBERT E. WARD

Lettering and

Calligraphy: EDWARD A. KARR

History of Art: PHILIP MARCUS

The School is a member of the National Association of Schools of Design, and is accredited by the U. S. Department of Justice for foreign students. It is approved by the Board of Collegiate Authority for veterans who wish to enter on P. L. 550, 634 and 894.

For information write to School of the Museum of Fine Arts, 230 The Fenway, Boston 15, Massachusetts or Telephone COpley 7-9300. This booklet is subject to change.

## CALENDAR

1961-1962

### *First Semester (15 weeks)*

Registration 6:00 to 8:00 p.m.

September 18

Classes commence

September 25

Classes suspended

October 12, November 23, 24

December 18 through January 1

Semester closes

January 19

### *Second Semester (15 weeks)*

Registration 6:00 to 8:00 p.m.

February 1

Classes commence

February 5

Classes suspended

February 22, April 2 through 8, 19

Semester closes

May 25



## GENERAL INFORMATION

The purpose of the evening classes of the Boston Museum School is to make the School's approach and high standard available to students who have necessary day jobs or who wish to prepare for future entrance into the day school. Students may enroll in either single courses or in the evening school certificate program. Classes are held in the School building on the corner of Museum Road and the Fenway, one block from Huntington Avenue. In so far as possible, instructors are selected from the day school faculty, and courses, shortened if necessary, are arranged to present the material offered in corresponding day school classes.

The evening school year of thirty weeks is divided into two semesters of fifteen weeks each. All courses run for the full school year but may be taken by the semester unless otherwise indicated. Classes meet from 6:30 to 9:30 p.m. on nights designated with each course. The studios are open at 6:15 p.m., and it is recommended that students do not arrive until that time. Students are not permitted to enroll for one evening in a two-evening course. Students will be accepted for intermediate work when elementary work or the equivalent has been passed satisfactorily. Advanced work in painting, graphic arts, sculpture, interior design, advertising design, air brush and ceramics may be taken after consultation with the Head of the School, hours, days and tuition to be arranged. Certification for work completed will be given at Commencement in June upon request. Applications for Evening School Certificates must be made on or before May 15, 1962.

Art materials may be bought at the School supply store from 6:15 to 6:45 p.m. The School library is open to students on request.

The School reserves the right to dismiss any student at any time for any reason that may seem sufficient to the administration, to withdraw any course if less than ten students enroll, and to close any course at capacity of studios. The School assumes no responsibility for personal property. Visitors are not permitted in the studios during class hours.

It is strongly recommended that students with a limited background of formal art training take the basic courses in Drawing, Anatomy and Foundation Design before, or concurrently with, studio courses such as Oil Painting, Sculpture and Graphic Arts.

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## STUDENT EXHIBITION

An exhibition of outstanding work completed during the school year will be held in the Alumni Gallery of the School at the end of the second semester, and will be open to the public for a two week period.

## COURSE SCHEDULE

### ONE EVENING PER WEEK

<i>Monday</i>	<i>Tuesday</i>	<i>Wednesday</i>	<i>Thursday</i>	<i>Friday</i>
Perspective	History of Art II	Air Brush I	History of Art I	Air Brush II Anatomy

### TWO EVENINGS PER WEEK

#### *Monday and Wednesday*

Sculpture I	Drawing II, III	Water Color I, II
Graphic Arts I	Oil Painting I	

#### *Monday and Thursday*

Advertising Design and Layout I, II

#### *Wednesday and Friday*

Foundation Design	Ceramics I
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#### *Tuesday and Thursday*

Drawing I	Sculpture II	Interior Design I, II	Lettering and
Graphic Arts II	Oil Painting II	Ceramics II	Calligraphy

## TUITION AND FEES

All fees are payable each semester upon entrance. The School will not refund tuition fees for any reason whatsoever and cannot apply these fees to a future enrollment. No reduction will be made for late registration. The registration fee is not refundable, not applied to tuition and is payable once only.

Tuition and fees listed below do not apply to special advanced courses in the Department of Commercial Art and Design.

REGISTRATION FEE . . . . .	\$5.00
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#### *Tuition for each semester of 15 weeks*

TUITION PER COURSE . . . . .	\$55.00
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Anatomy or Perspective when taken with a studio course . . . . .	\$40.00
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#### *Laboratory fees for each semester of 15 weeks*

Ceramics I, II . . . . .	\$5.00
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Graphic Arts I, II . . . . .	\$5.00
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Sculpture I, II . . . . .	\$5.00
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Air Brush Rental . . . . .	\$5.00 plus deposit
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## ADMISSION

There are no formal entrance requirements for evening courses at the Boston Museum School. However, certain classes do offer specialized training at a particular level of ability. If you wish advice concerning the class best suited to your ability, the School provides counseling by the teachers on the evenings noted for registration, or by appointment. Registrations are accepted either in person or by mail. Tuition and fees must be paid in full at time of registration. Advanced registrations by mail will be accepted upon receipt of the mail registration form shown on page 9. If used, this form must be completely filled in and accompanied by a check or money order for the total amount of (1) registration fee, if a first enrollment; (2) tuition in full; (3) laboratory fee if applicable. During the school year students may apply for admission in person at the School office between the hours of 9:00 a.m. and 4:30 p.m. weekdays and on Saturdays between the hours of 9:00 a.m. and 11:30 a.m.

## EVENING SCHOOL CERTIFICATE CURRICULUM

Students may plan a program of study leading to an Evening School Certificate. Such a program must be made of ten full courses during three or more years, seven required courses and three elective courses. The required certificate courses are: Drawing I, Drawing II, Anatomy, Perspective; Foundation Design, History of Art I, History of Art II. The three elective courses may be selected from other classes offered in the evening school. At least two of the elective courses must be in a single subject. The Evening School Certificate Curriculum when completed approximates one and one half years in the Day School and can be credited toward a Day School diploma if desired.

Ceramics



## COURSE DESCRIPTIONS

Note: All courses are full year courses but may be taken by the semester, except as indicated in course description. Listed credits are for a single semester.

### ADVERTISING DESIGN AND LAYOUT I, II

BEN NASON

*Monday and Thursday*

*2 semester credits*

Advertising Design I: A basic course in the creative approaches to advertising design for newspaper, direct mail, magazine, posters, packaging, etc., covering technical considerations and the necessary steps from rough layout to working drawing. Successful completion of the course in Foundation Design or its equivalent is a prerequisite for this course.

Advertising Design II: An advanced course on the professional level in creative design problems in the field of advertising. The program will cover current approaches in theory and practical application of new materials. Enrollment is strictly limited and advanced registration is suggested.

In both courses, guest speakers from specialized branches of the industry will be available from time to time.

### AIR BRUSH

LEONARD PRESTON

*Air Brush I*

*Wednesday*

*1 semester credit*

*Air Brush II*

*Friday*

*1 semester credit*

Air Brush I is an introductory course for the intermediate student with a reasonable drawing background, and will include technical and control exercises, progressively involved design and illustration problems, and a trompe-l'oeil painting.

Advanced Air Brush is available for a limited number of professional artists and graduate students, covering the general and special uses of the air brush in creative advertising design, photo re-touching, illustrations and renderings.

### ANATOMY

WALTER PASHKO

*Friday*

*3 semester credits*

The first semester is devoted to the study of bone structure, taking each section of the skeleton as a separate unit, drawing it until it becomes familiar, and finally combining the parts into one working unit. The second semester is devoted to the study of the muscle structure in the same fashion. The first semester or its equivalent is a prerequisite for the second semester.



## CERAMICS

NORMAN ARSENAULT

PAUL BELLARDO, *Asst.*

<i>Ceramics I</i>	<i>Wednesday and Friday</i>	<i>2 semester credits</i>
<i>Ceramics II</i>	<i>Tuesday and Thursday</i>	<i>2 semester credits</i>

Each course is divided into two semesters, A and B, which are described below. Registration in advance for these courses is strongly recommended.

**Ceramics I-A:** Introduction to hand-pottery techniques. Learning to use tools and clay according to their potential. Through study of line and form, emphasis is given to basic pottery design.

**Ceramics I-B:** Introduction to the fundamentals of throwing on the potter's wheel. Problems are assigned as needed to develop an aesthetic sense of functionalism in designing ceramic forms for a specific use. The aspects of glazing and firing are considered in each problem.

**Ceramics II-A:** A continuation and amplification of the principles imparted in I-B. Problems are repeated for duplication to develop throwing ability, and are correlated with technical problems.

**Ceramics II-B:** Assignment of problems to develop further the abilities already acquired, coupled with technical aspects of each project.

## DRAWING

TURE BENGTZ

EMILIO A. DIFRANZA, *Asst.*

JASON BERGER, *Asst.*

<i>Drawing I</i>	<i>Tuesday and Thursday</i>	<i>2 semester credits</i>
<i>Drawing II, III</i>	<i>Monday and Wednesday</i>	<i>2 semester credits</i>

Course I is for those with limited or no formal training. Problems in light and shade, simple arrangements of geometric forms, drapery and texture rendering lead to concentrated studies of the human figure. Special emphasis in life drawing is given to form, action, proportion and design.

Course II and III offer advanced instruction that emphasize the subtleties which distinguish creative drawing from mere technical proficiency. Memory work is included as essential in developing the skills required for figure composition work.

## FOUNDATION DESIGN

LEO PRINCE

<i>Wednesday and Friday</i>	<i>2 semester credits</i>
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This is a course aimed at the fundamental principles of design with freedom from derivative influences. Problems in line, tone, color and texture develop creative power. Analysis of design as used by great artists is also included. This course is recommended together with Calligraphy as an introduction to Commercial Art and Design.

## GRAPHIC ARTS

TURE BENGTZ

EUGENE C. WARD, *Asst.*

WALTER PASHKO, *Asst.*

<i>Graphic Arts I</i>	<i>Monday and Wednesday</i>	<i>2 semester credits</i>
<i>Graphic Arts II</i>	<i>Tuesday and Thursday</i>	<i>2 semester credits</i>

In Course I a student may receive an introduction to each of the graphic processes or may specialize in one or more of the following media: lithography, woodcut, wood-engraving, silk screen, copper engraving, etching, dry-point or aquatint. Students design the prints, solve the drawing problems involved and give careful consideration to the technical problems. Prints are made in both color and black and white. A knowledge of drawing is strongly advised.

In Course II a student utilizes the skills already learned and relates them to more advanced designs. Facilities and instruction are available for extensive experimentation. The versatility of the various graphic processes and how they may be combined is explored.

## HISTORY OF ART I, II

PHILIP MARCUS

History of Art I	<i>Thursday</i>	<i>3 semester credits</i>
History of Art II	<i>Tuesday</i>	<i>3 semester credits</i>

Illustrated lectures will be supplemented by tours of the Boston Museum, demonstrating developments in style. Each course is divided into two semesters, A and B, which are described below.

History of Art I-A: A chronological history, placing principal monuments in time and describing development. Period covered: from prehistoric cave art to the decline of the classical world.

History of Art I-B: From Early Christian and Byzantine times to 1500 A.D., marking the beginning of the High Renaissance.

History of Art II-A: Continuing a chronological history, from 1500 A.D. to contemporary works.

History of Art II-B: Art of the Far East. A survey of the sculpture and painting of India, China and Japan.

## INTERIOR DESIGN I AND II

BRET D. MONTAGUE

JAMES MCCULLOUGH

<i>Tuesday and Thursday</i>	<i>2 semester credits</i>
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Course I includes the drafting of plans and elevations, colored renderings and an introduction to styles, both past and present. It is the basis from which the student will develop his taste and abilities in color, design and harmony.

Interior Design — Continued

Course II is a continuation of Course I with more advanced work including use of various fabrics, rug and wall treatments and accessories together with perspective rendering. It continues study of styles and color arrangements. For those interested in furniture design, the making of scale drawings and full-size working details are taught.

LETTERING AND CALLIGRAPHY

EDWARD A. KARR

*Tuesday and Thursday*

*2 semester credits*

This course is a study of calligraphy as a foundation of letter forms. The history and development of the written and built-up letter are stressed and modern uses demonstrated. Advanced work in brush lettering will also be discussed and included for those that are prepared. This course is offered as a beginning in the field of Commercial Art and Design. A special course is available in chancery script for those interested in developing a beautiful handwriting.

OIL PAINTING

KARL TABERY

FRANCESCO CARBONE

*Oil Painting I*

*Monday and Wednesday*

*2 semester credits*

*Oil Painting II*

*Tuesday and Thursday*

*2 semester credits*

Course I is a foundation course in the use of oil paint as a medium. Problems in texture and forms in space develop a knowledge of light and shade. Next is an introduction to still-life painting, followed by simplified studies of a figure in an interior.

Course II includes painting a trompe-l'oeil followed by portrait and costumed figures. A knowledge of drawing is needed.

PERSPECTIVE

ROBERT E. WEATHERBEE

*Monday*

*3 semester credits*

This course is the study of how objects seen in different positions actually appear to the observer. These principles assist the artist in recording the visual image. Although approached mechanically, the purpose of the course is to show how this knowledge may be applied to freehand drawing and painting.

The first semester emphasizes basic theories in the use of vanishing points, types of measurement and in the drawing of interior and exterior views of buildings. The second semester covers oblique planes, circular objects, shadows and reflections.

The first semester or its equivalent is a prerequisite for the second semester.

## SCULPTURE

ERNEST MORENON

ALF BRACONIER

<i>Sculpture I</i>	<i>Monday and Wednesday</i>	<i>2 semester credits</i>
<i>Sculpture II</i>	<i>Tuesday and Thursday</i>	<i>2 semester credits</i>

Course I is an introduction to three-dimensional design, stressing the organization of mass and form in space, employing principally non-objective shapes. Consideration of the problems of low relief and a study of the skull, leading into the construction of a portrait head, will also be included. This course is a pre-requisite for entrance into Sculpture II.

Course II covers a study of the figure and portrait from life for better understanding of plastic and sculptural form. Work is in clay with original design sketches which may be translated into wood or stone. Introductory work in plaster casting is given.

## WATER COLOR I, II

ROBERT E. WARD

<i>Monday and Wednesday</i>	<i>2 semester credits</i>
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Course I covers the rendering of solid geometric shapes in monochrome and their application to still life, with emphasis on texture, design and color. A thorough study of materials and techniques is covered by demonstrations and illustrated lectures.

Course II includes a basic study of landscape painting. There is an emphasis on techniques through class demonstrations, showing their final application to memory painting from notes and sketches. Portrait work may be included.

### Painting



### Graphic Arts





# MAIL REGISTRATION FORM

The following form is for students who wish to register early by mail. Please print all information clearly and enclose with a check or money order made to the order of the School of the Museum of Fine Arts to cover ALL tuition and fees. Prompt refund of check will be made if courses are filled.

## THE SCHOOL OF THE MUSEUM OF FINE ARTS

230 The Fenway

Boston 15, Mass.

Name (Mr., Mrs., Miss) .....

Address .....

Street No.

City

Zone

State

Telephone (Home)..... (Business).....

Previous training in art (for advanced courses state fully) :.....

I am interested in the Evening School Certificate program as described on page 3. ☐ Yes ☐ No

Are you entering under the G.I. Bill?.....C-No.....

I enclose \$.....(total of ALL fees) to cover the following:

(Please itemize payments for each course below)

<i>Name of Course</i>	<i>Tuition</i>	<i>Laboratory Fee</i>
.....	\$.....	\$.....
.....	\$.....	\$.....
.....	\$.....	\$.....
Registration fee (if first registration)		\$.....

Date..... Signed.....

230 THE PENWAY  
BOSTON IS. MASSACHUSETTS

















